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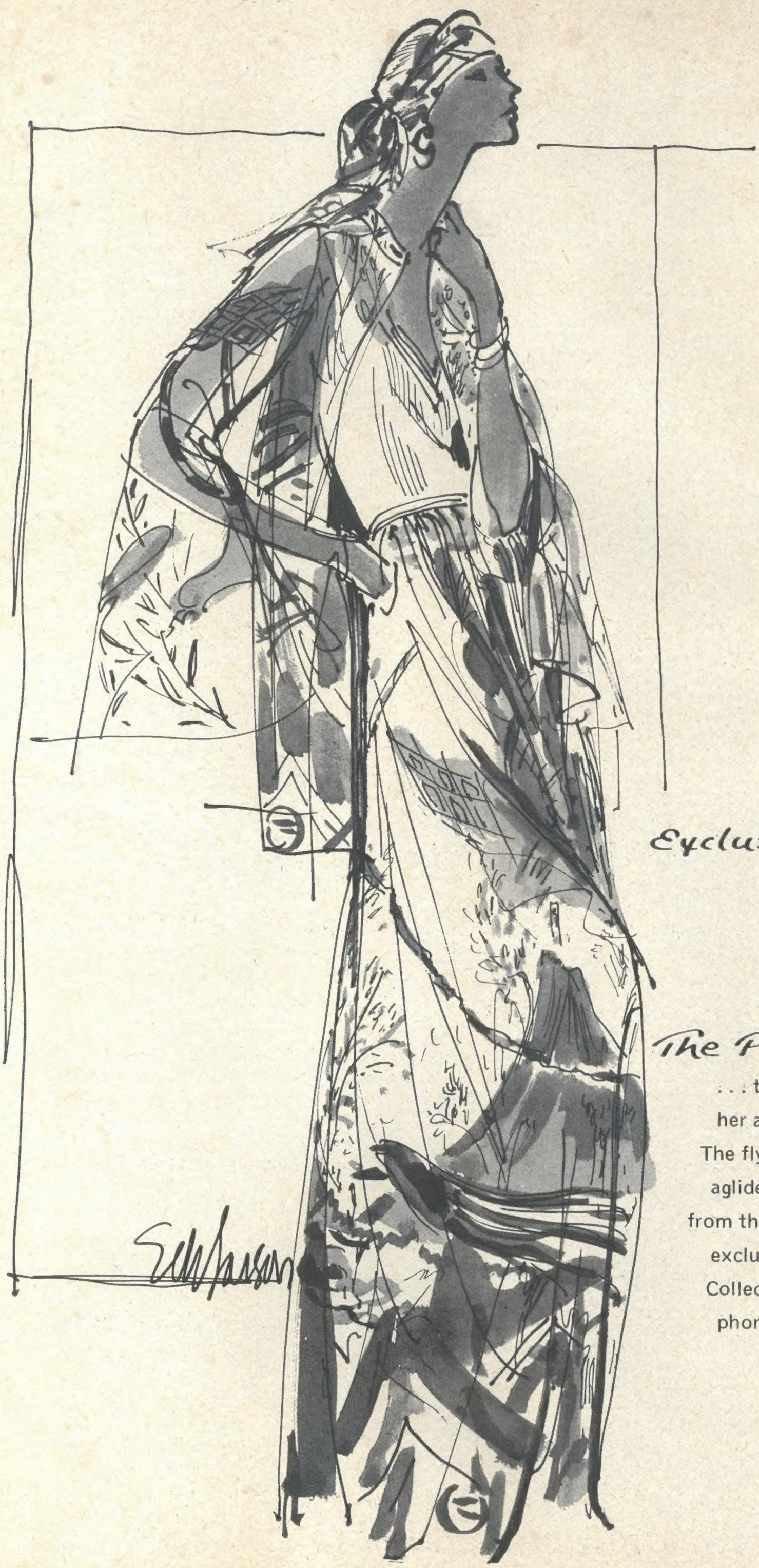
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FEBRUARY, 1975 (INCORPORATING VANITY FAIR)

VOGUE



AVEDON

COVER—**THE FASHION:** February revivers—Cher in *Cher*, her new TV series; and Oscar de la Renta's waist-wrapped breeze of a dress in turquoise silk crêpe de Chine. About $250. Saks Fifth Avenue; G. Fox; Nan Duskin; Montaldo's; Neiman-Marcus; I. Magnin. Earrings, Peter & Peggy for P.C. Designs: Bloomingdale's. Necklace, Elsa Peretti of Tiffany. **THE BEAUTY:** Face colors in the new, tender mood of makeup: Lapis Blue eye shadow above and below lids; Good Pink Flowing Blush; Unprim Rose lipstick. All, from Helena Rubinstein's Skin Life Deep Moisture collection. Hair, makeup: Ara Gallant.

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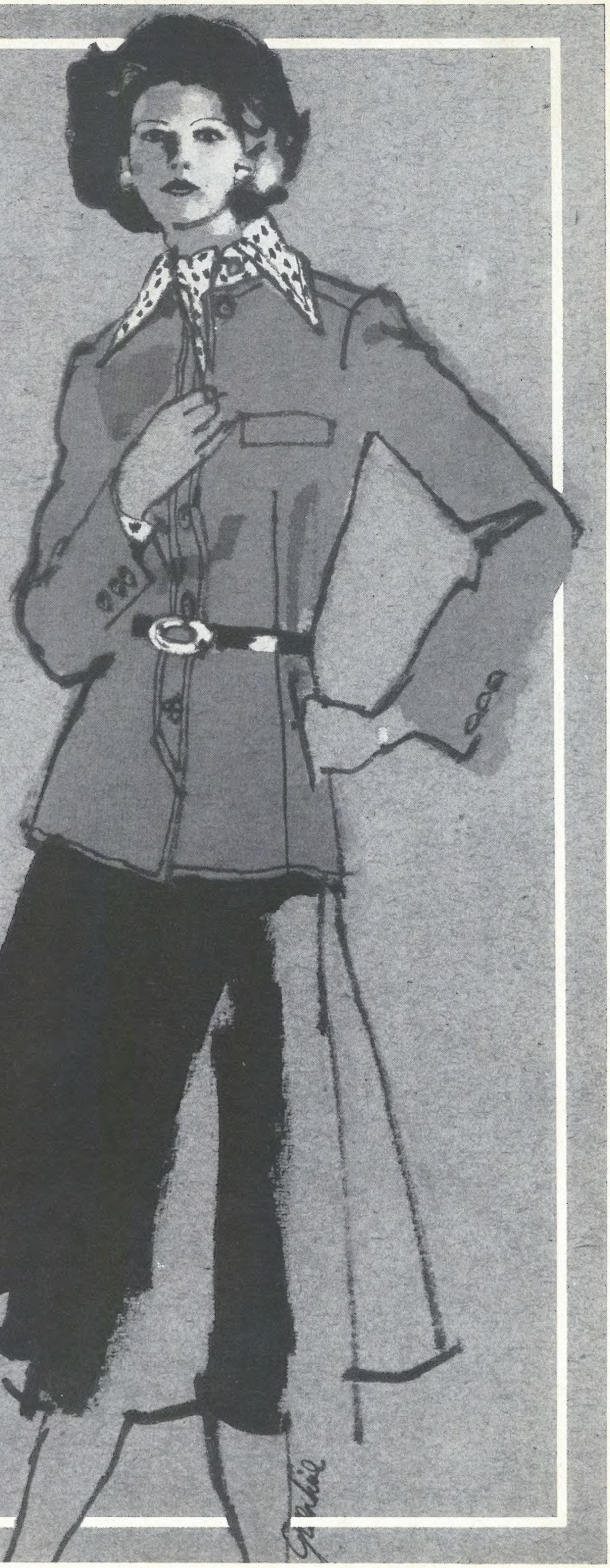


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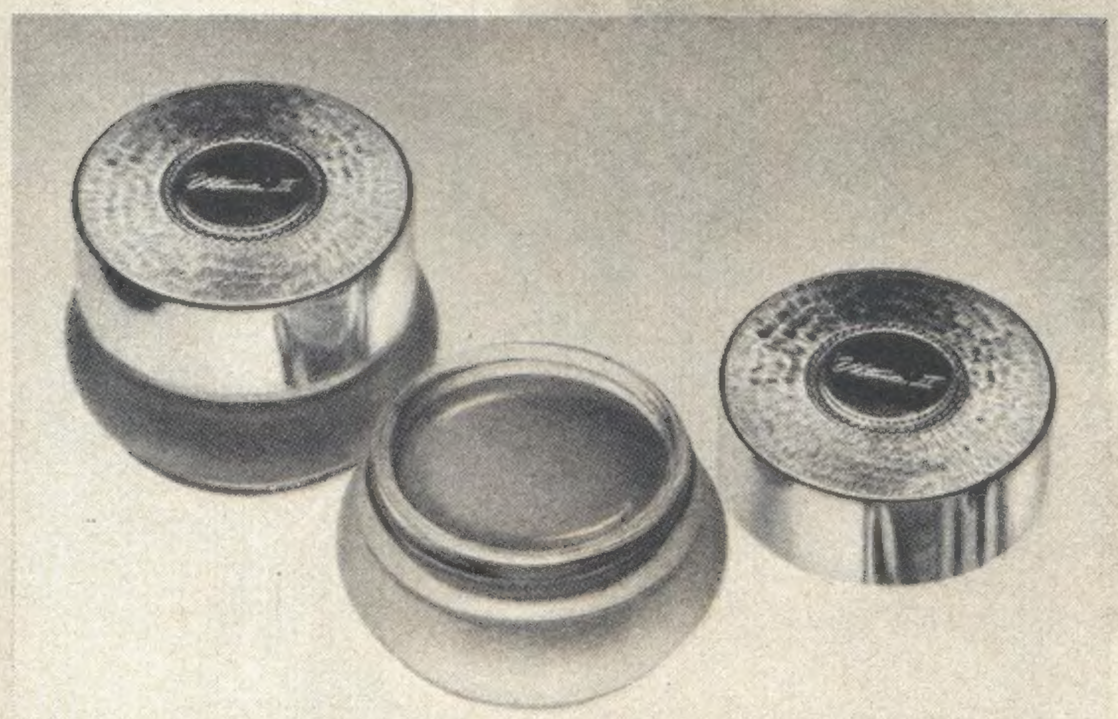
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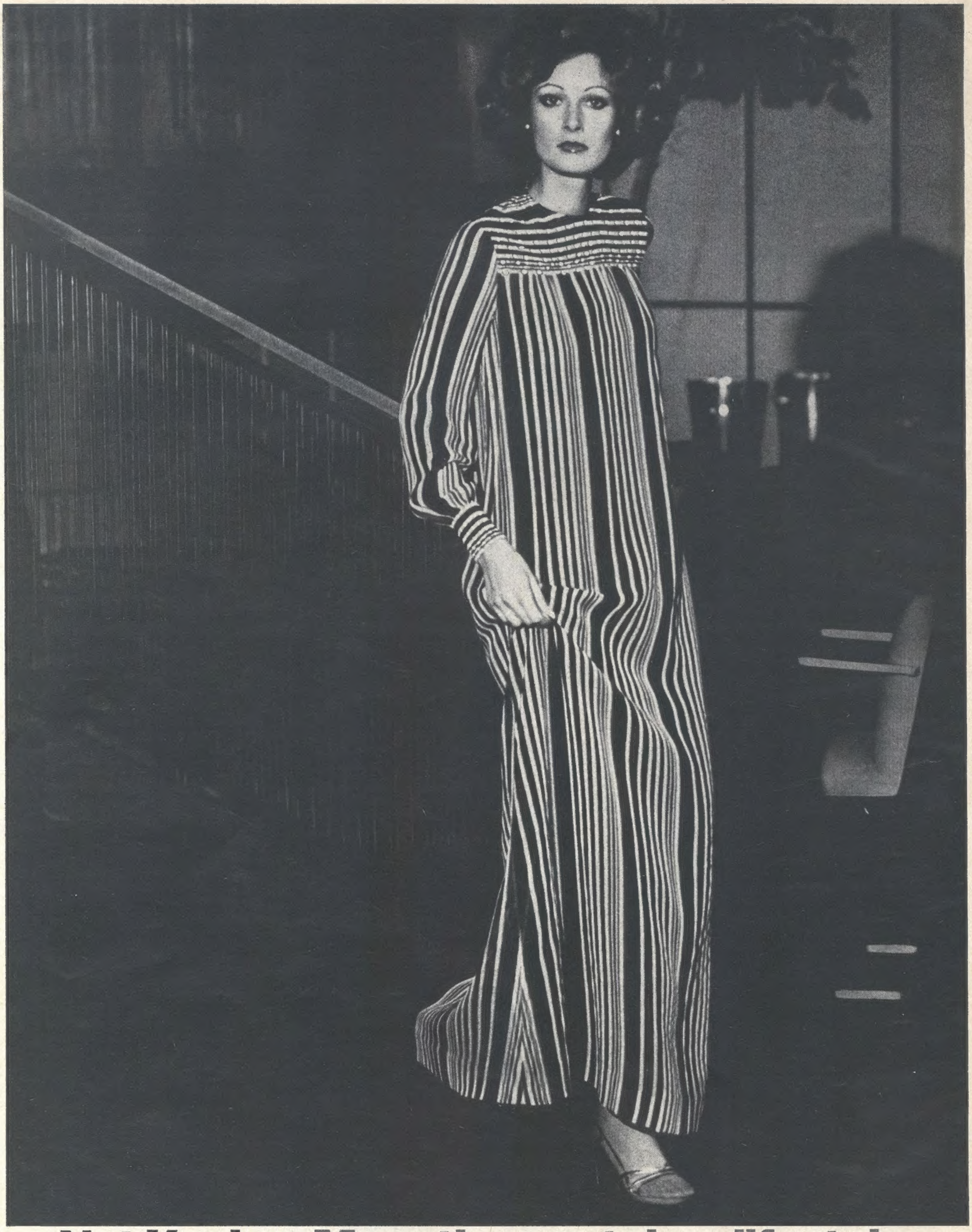
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Mary McFadden

for

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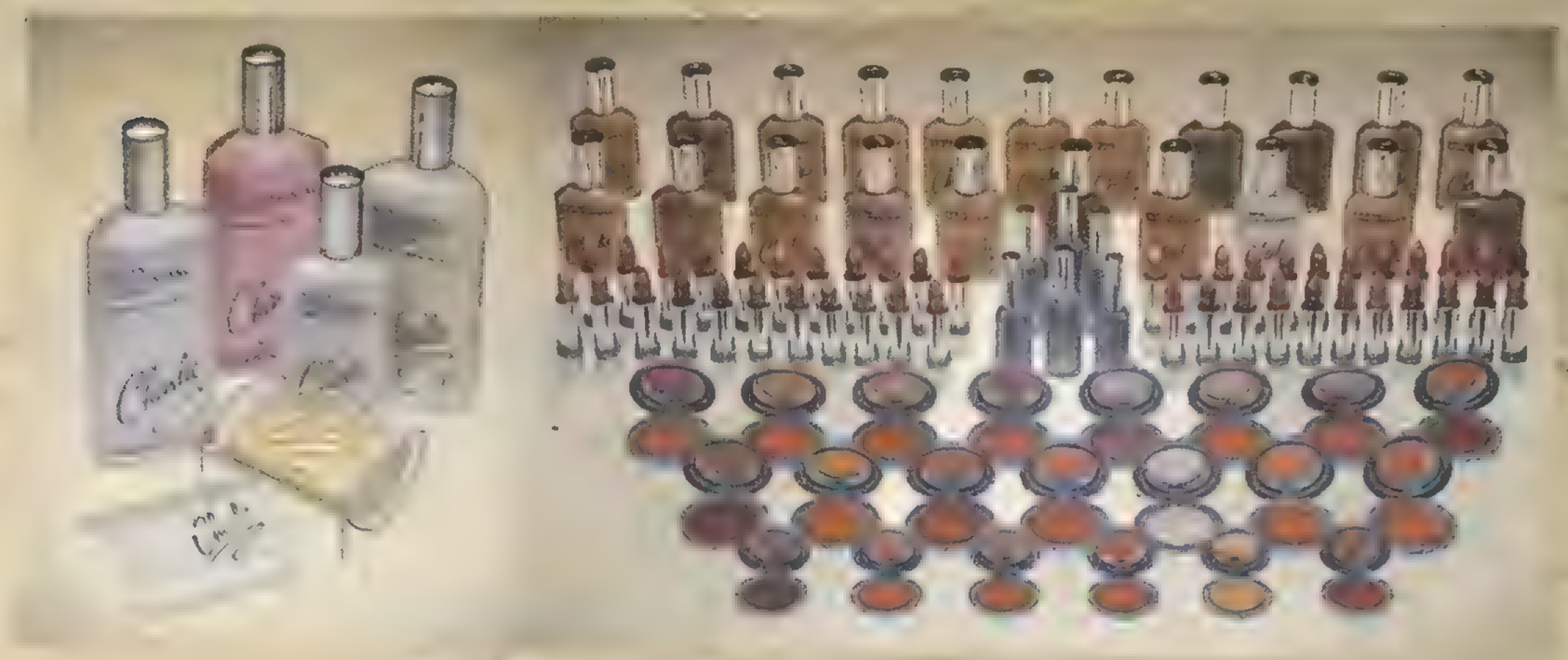


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Vogue Politics **By Allene Talmey**

CAN WOMEN RUN THE U.S.?

When voters elected women to high office, they got more than they paid for

There's joy in Mudville these days. An exuberant Ella Grasso has taken over the Connecticut State House this month. In New York, Mary Anne Krupsak is Lieutenant Governor. Nine states have inaugurated women as Secretaries of State and seven others put in women as Treasurers. Six new women members joined twelve others in Washington in the House of Representatives in January. For the first time, in North Carolina, a woman has been elected Chief Justice of a State Supreme Court; for the first time in Alabama, a woman is a justice of the State Supreme Court. A woman for the first time is Mayor of a city with more than 500,000 inhabitants—San José, California.

A curious link connects many of these women: for election they specifically denied being Women's Libbers as though they had been accused of being closet ice-cream addicts. To many, however, the battling women's movement prepared the concrete foundation on which these women stood in 1974. Moreover, the women won with incredibly sparse campaign money.

It is an oddity of the times that the free-swinging West—always yakking praise for its pioneering women who broke their backs fighting Indians, burying their children in the wilderness, women of courage and independence—could not bring itself to elect a single woman to national high office. Of all the sections of the country only the elite, effete Establishment of the East had the guts and sense to choose women.

While four New Jersey Republican Congressmen died of crow at the polls, two New Jersey women, Mrs. Helen Meyner, a Democrat, and Mrs. Millicent Fenwick, a Republican, won their first House seats. It is a grace note of the election that the women did nothing to change their looks in the hopes of enhancing their appeal; New York's new Governor Hugh Carey, almost unknown upstate before his campaign, cleverly dyed his hair black and dieted away twenty heavily publicized pounds on the advice of David Garth, his campaign overseer.

On the whole, women winners conquered through character. Clout, though battered, helped. No one worried about charisma, now a political word as dead as yegg. In the women, the voters wanted brains and political morality rather than guile and sexy tricks. The voters got intelligence, experience, fortitude, reinforced with chirky humor and the ability to charm their colleagues out of their skulls.

Mrs. Meyner, wife of a former New Jersey Governor, and Mrs. Fenwick, a former Vogue editor and state legislator, have been thoughtful politicians for some years—low-voiced, shrewd, with steely honesty.

Back in 1940, at the Republican National Convention in Philadelphia, Millicent Fenwick and I counted telegrams together for disheveled Wendell Willkie and then helped shout him to victory as the Republican candidate for the Presidency. We went to his snug, small hotel headquarters suite, jammed with delegates eager for his magic to slug them. When we later got to the headquarters of Senator Robert Taft in the same hotel, we walked into a prairie expanse. Not a visitor in sight. We ducked the importunities of a desperate Taft aide to talk to Mrs. Taft. Like bewildered purse snatchers, we darted into an empty elevator to freedom.

The country can now see the political women at work, all of them—the new ones and the reelected ones in Congress, state houses, and state legislatures—for none are really novices, most of them direct as lasers. They do not blur. They are strong and succinctly feminine. These hopeful women have traveled far in the tracks of other and older women who refused to elect, in Ruskin's phrase for women, "self-renunciation." They want a good measure of power, right now, not tomorrow. This minute, women in politics are way up with endemic optimism. ▽

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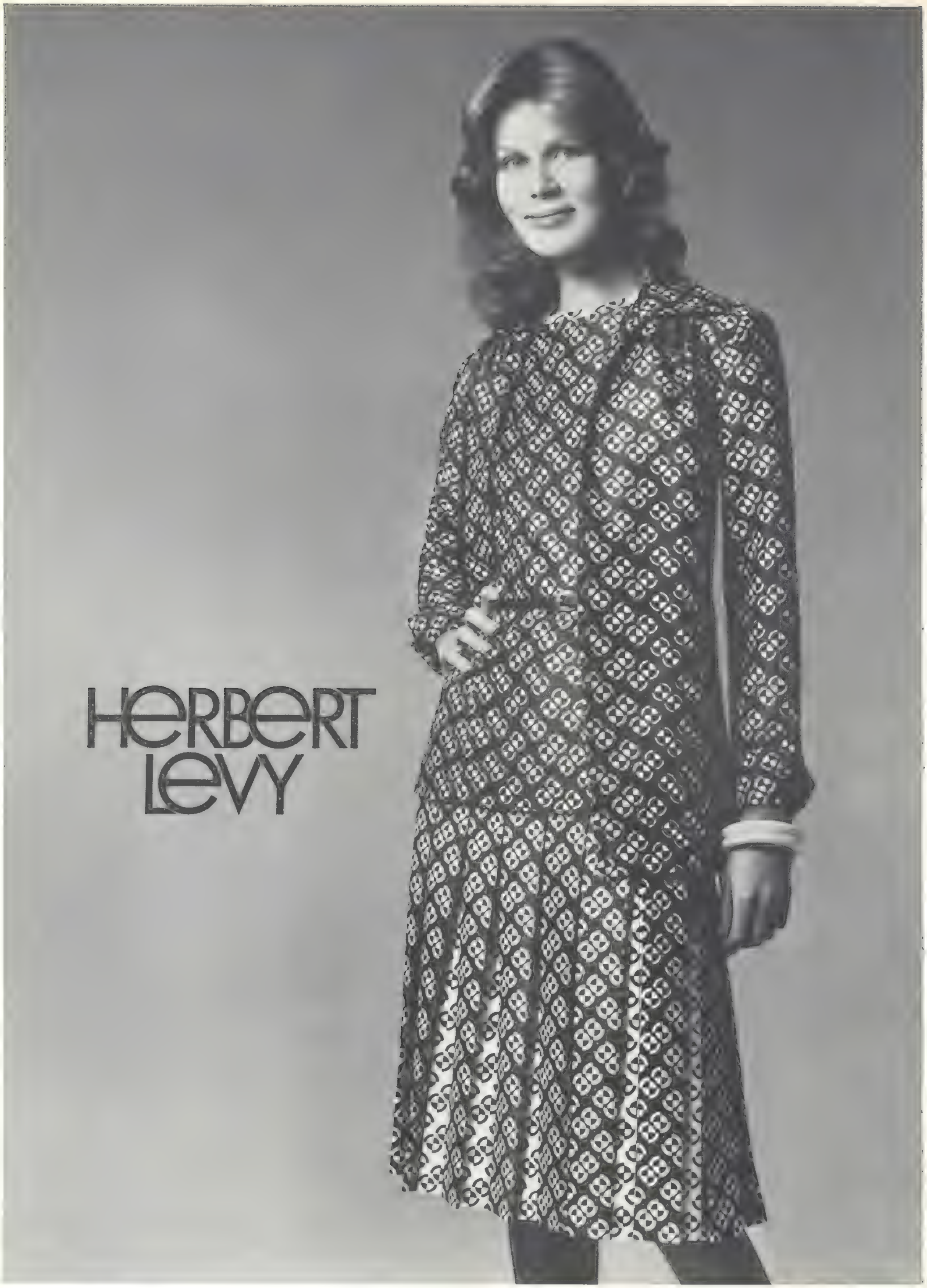
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The best thing about summer dressing is how easily everything falls together. The freedom of topping a bikini with a gently gathered mid-calf skirt, both by GABAR. $25.00, $33.00.

The fabric must be just that adaptable, too. Here, a Deco-inspired cotton print from Lawson Products, Inc., in a NATURAL BLEND fabric of cotton/spandex. Available at Abraham & Straus, Sakowitz, Inc., Mark, Fore & Strike.

cotton
NATURAL BLEND

Plan your separates strategy around key cotton pieces that give you the most mileage. Summer's essential: the T-top. To slip under a smock jacket, over straighter pin-striped pants, tan-on-white. All by MISS FOX in a static-free NATURAL BLEND cotton/worsted with lightweight breatheability. $165.00. Auburn Fabrics, Inc. At fine stores everywhere.

T's to collect must stay in shape. It's the ease that makes them summer staples. CONTEMPORARY TOPPINGS "Heaven on Earth" (shown below). About $20.00, in washable NATURAL BLEND cotton/spandex from Lawson Products, Inc. Available at Saks Fifth Avenue, Woodward & Lothrop, Joseph Magnin.

The beach body . . .
Next to your own skin, the best thing to swim in is a thin little tank (opposite) that stretches with you, not on you. NATURAL BLEND cotton/spandex keeps the suit in great shape . . . yours! A CALIFORNIA POPPY adds the allure of dyed-to-match lace to a basically beautiful body. $28.00. Fabric from Lawson Products, Inc. Available at Abraham & Straus, Filene's, Strawbridge & Clothier.



The Sundowner . . .
Summer's long shirt (opposite) to slip on when the sun goes down. VICTOR COSTA combines the softness of knit, the coolness of cotton in a NATURAL BLEND printed ticking knit from Russell Mills. A summer garden of flowers and fresh strawberries appliquéd on lace trims the yoke, front and back. $78.00. Available at Lord & Taylor, Stix, Baer & Fuller, Neiman-Marcus.

cotton
NATURAL BLEND™



Waterworks . . .
No snagging, no pulling, just a fit that won't quit. Bikini by Monica Tilley for ELON in Lawson Products, Inc. blue-denim, NATURAL BLEND cotton/stretch nylon/spandex. $26.00. Available at Lord & Taylor and other fine stores.

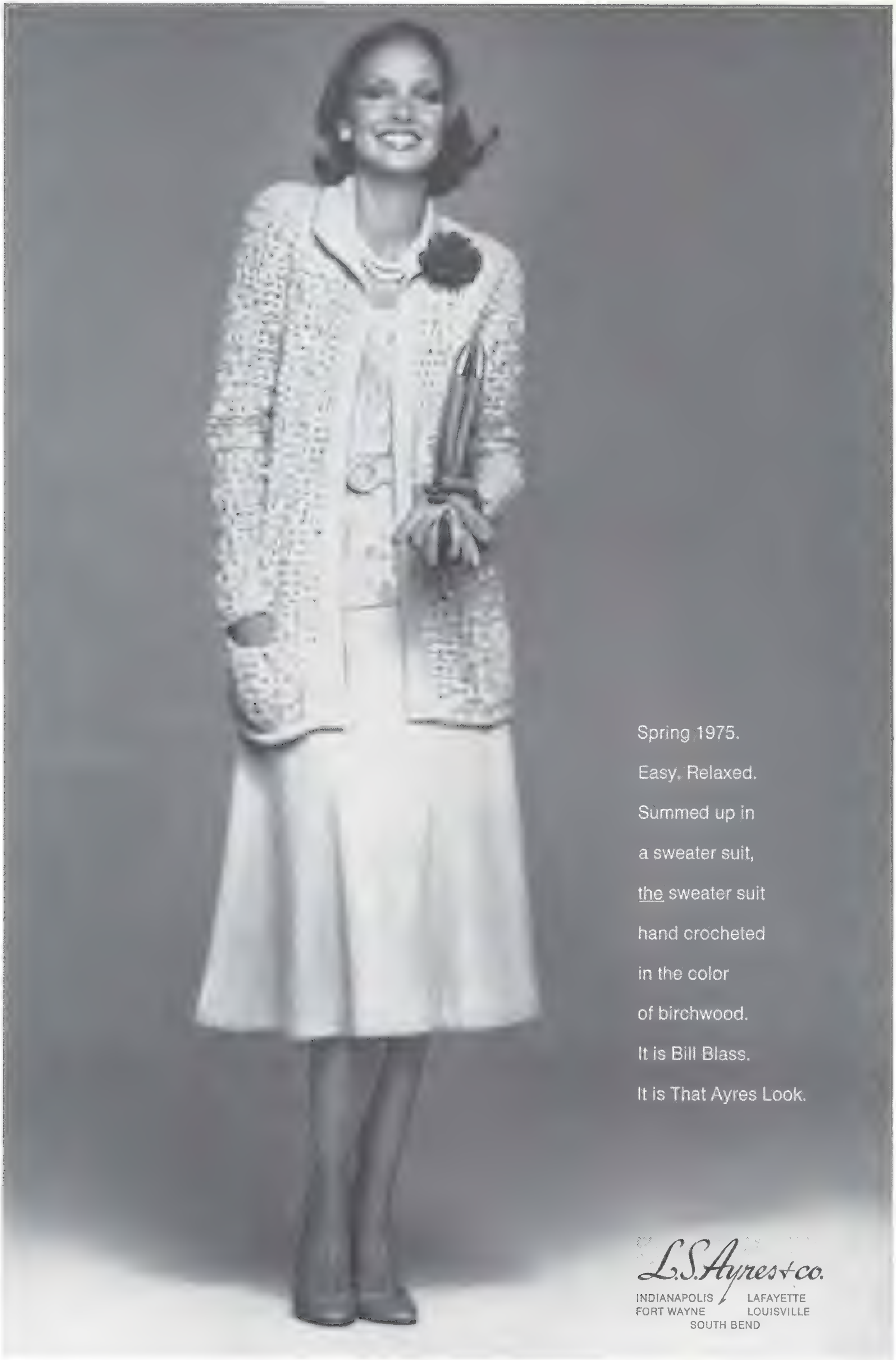
Think tank and dig into the softest, most undemanding mailbag ever. Bandeaued down to there, in a fun that won't compete with yours. From GOING PLACES, $24.00. Lawson Products, Inc. NATURAL BLEND cotton/stretch nylon/spandex. Available at Joseph Magnin, Hers, Saks Fifth Avenue.

The more cotton, the better you'll feel this season... and all year through, too. Because cotton naturally complies with any athletic or other natural thing. It makes you comfortably warm, protective (especially cool), cotton smart. Breathability is every bonus. The result: NATURAL BLEND fabrics that give just warmth without weight, softness without pilling, and ease dressability combined without static cling. All the characteristics of cotton plus long-wear performance. NATURAL BLEND... the most beautiful fashion idea in years.

The more cotton the better

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Summed up in
a sweater suit,
the sweater suit
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in the color
of birchwood.
It is Bill Blass.
It is That Ayres Look.
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SOUTH BEND
THAT AYRES LOOK 1975

What's going on!

The Energizers...

THE PEOPLE...THE LOOKS...THE SCENE

OSCAR ABALAFIA



The crowd pleasers!

As seen at the opening of The Towering Inferno

Future comets...



PERRY KING... Young actor with looks (Rudolph Valentino?), Eastern polish (a raft of famous ancestors, St. Paul's School, and Yale), and a career to watch! He played Chico in The Lords of Flatbush. Soon—a '20's matinee idol *(above)* with Raquel Welch in The Wild Party—and the lead (with James Mason) in Mandingo.



BARBARA BERSELL

DAVID LIVELY... TO WATCH—21-year-old American concert pianist (placed 6th at the 1974 Tchaikovsky Competition in Moscow). Booked up till 1977 in concerts.



MADELINE KAHN... Young actress with the style and funny charm of a Judy Holiday... screamingly funny as Frankenstein fiancée in the spoofy film Young Frankenstein—soon to be tap-dancing through Peter Bogdanovich's At Long Last Love.



BARBARA BERSELL

TOM WAITS... Plays a mean honky-tonk piano, acoustic guitar, and *growls* gritty blues-songs...2nd LP—The Heart of Saturday Night.

Discovery...



JOBY BAKER'S "portable works of art"—incredible objects of silver and bone, superbly carved (like scrimshaw), *erotic*....Owned by Joanne & Paul Newman, Liza Minnelli, Ali & Steve McQueen, Elliot Gould....All one-of-a-kind and by special commission. *Above:* belt buckle for Ali MacGraw....Joby Baker, 9134 Sunset Blvd., L.A., Calif. 90069.

News!

Thousands packed Madison Square Garden for The 1974 World Body-Building Championship....Definitive new book: Pumping Iron by Charles Gaines and George Butler... and...*a movie soon!*



GEORGE BUTLER

Polynesian principle

TANTALIZER...Rediscovery—The N.Y. and L.A. Place for pre-dinner and late rendezvous: Trader Vics. Blue Hawaii—neon-lit discothèque—where you gather after midnight for the best dancing in N.Y.C. Tropical Cove (Brooklyn)—for the best and latest reggae music from Jamaica and the out islands....

What's going down

As food prices go up. ...The new-chic in dinner—partying at all-you-can-eat-for-$3 restaurants! Cockeyed Clams, 94th St. and Third Ave., N.Y.C. Nodeldini's, 1311 Madison Ave., N.Y.C. Inexpensive Chinese "feasts" at Chun Cha Fu, 2450 Broadway, N.Y.C., and Tai Yen Low, 22 Mott St., N.Y.C.

DISCOVERY: The Coral Café, 56 E. 59th St., N.Y.C., for the best, biggest hamburgers ($1.95)—1940's cocktail-lounge decor—packed to capacity for lunch. (There's a secret entrance for well-known regulars!)



CHRIS MEADE

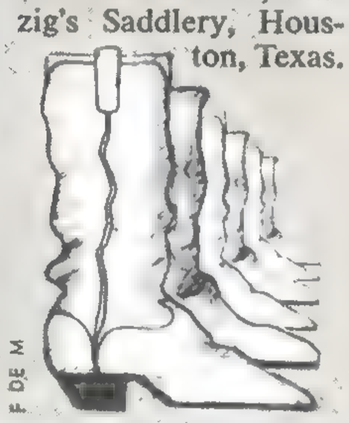
News! The Country/Western boom...booming!

The Clubs To Go To (and everyone does!): **1.** N.Y.C's Cow Palace—Country / Western music hall for dining and dancing. **2.** O'Lunneys'—N.Y.C. listening-spot for bluegrass and C/W music. **3.** Palomino—North Hollywood, where Mick Jagger, Dylan, etc. go to hear C/W idols Hank Williams and Bill Monroe. **4.** The Corral—Topanga Canyon, Calif., where very late at night top rock stars jam C/W style....



Soon to be released, Rancho Deluxe, Frank Perry's new film on contemporary Western life with Sam Waterston, Jeff Bridges, and Patti D'Arbanville. *(above)*

The best cowboy boots are made by Luchese (since 1883, San Antonio, Texas), to order: (4-6 months wait!) Stelzig's Saddlery, Houston, Texas.



F. DE M.

The rise in buffalo ranching throughout the U.S. from Alaska to New Mexico.

★

The new rage in collecting Western art and modern cowboy art—(a contemporary cowboy painting recently was sold at an auction for $25,000!)...

★

They're square-dancing at El Morocco!



Roy Rogers (his new song "Hoppy, Gene & Me"!!!)—returns to the screen—a musical Western planned to be shot this year.

Tendencies...

In the Wind! Remember the daredevil romantic days of barnstorming....There are more than half-a-million licensed pilots in the U.S., **Take II: stunt flying.** Bill Campbell's Air Experts at Islip Airport, 2111 Smithtown Ave., Ronkonkoma, N.Y. Tel. (516) 585-5668. One of the few places in the East to learn aerobatics....Bill Campbell will only *teach* experienced pilots, but will take anyone for the ride of their lives! **New spectator sport?!!...Jousting**—yes, the "Ivanhoe" kind—already a hit in England and Europe... and now the U.S....The Company of Knights (a group of ex-film stunt men from Britain)—complete with custom-made armor, unblunted lances, and broad swords, "all the rules of chivalry" and great fortitude (They go at each other at 50 or 60 miles an hour!)—plan to do combat across the U.S. this year, starting likely at Madison Square Garden. **For "fun"...** Irwin Allen, "King of Disaster Films" (Earthquake, The Towering Inferno), and his "Winter Wonderland" at New Marineland, Palos Verdes, Calif. 36 Events.... Through February: Rides that simulate an earthquake, a plane crash, a submarine explosion at the bottom of the sea....And to think that once the roller coaster was all the thrill one could bear...!

BARBARA BERSELL

JULIA PHILLIPS Film producer—young, female, and already one blockbuster under her belt (The Sting, with ex-husband Michael Phillips)—seven projects in work this year, including Fear of Flying from Erica Jong's novel (to be filmed 'mid the baroque castles of Vienna this summer).



Super-Mover!

Anne Klein's assembly of wool gabardine in lacquer red, ebony and chalk. A totally new jacket to pair with flaring skirt or slim pant. A bold carnation print top that works with both. Sizes 4-14. Jacket $96, skirt $100, pants $92, shirt $76. The Pacesetter on Six.
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for Pacesetters.
Navy and white.
Sizes 8-20. $125.
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Southern California
Photographed at the Hungry Tiger, Westwood

The most Hawaiian Islands of all

maui

molokai lanai

If you've never been to these incredible shores, the perfection of Maui is almost beyond imagining. Its tonic blend of soft air scented with jasmine, crystal waters and electric blue skies is mixed with a magic, so Hawaiian, so heady, it probably should be rationed at all resorts. Across the channel from Maui's leeward slopes, two beguiling islands break the seascape.

Part of the same county, but more a part of Hawaii's past, Molokai and Lanai are rural cousins of Maui. Here, Molokai hides under a froth of clouds.

Formfit Rogers

Long ivory shirtdress with drawstring waist and dolman sleeve, left, about $26. Slinky pajama, about $18. Both with delicate fagoting, available in SML . . . also firecracker and navy. Bonwit Teller, New York; Rich's, Atlanta; Higbee's, Cleveland; Liberty House, Honolulu.

The most Hawaiian Islands of all

maui

molokai lanai

Daybreak on Lanai's Shipwreck Beach.

First light shimmers through a gauze-like mist and glistens the mountains of distant Molokai. You wade the cool waters off Shipwreck Beach as morning tides camouflage the reefs that scuttle so many ships. Here, beachcombing brings more than twisted driftwood and puka shells. Broken hulls release their bounty across the tidal flats. But now, at dawn, the only treasures you find are your own quiet thoughts.

Sirena

Floral splashed bikini, sizes 8-14, about $22, with soft, shirty cover-up, sizes SML, about $30 in lilac/blue as shown or in orange/pink or black/white. Abraham & Straus, New York; Rich's, Atlanta; Hudson's, Detroit; Bullock's, Los Angeles.

BEAUNIT

All of the fabrics in the fashions shown are produced to top performance specifications by Beaunit, a world's leading manufacturer of circular knits and warp knits. Using the most advanced man-made fibers, designs, and end-use standards, Beaunit fabrics are tested at every stage. They are the best all around.

The fashions shown on these pages can be found in most of the fine stores mentioned throughout the section.

Rent a mule to Molokai's Kalaupapa.

Steady hooves hug the rock-strewn trail, a breath-stopping slash of switchbacks down the face of a 2000-foot scarp. By land, it's the only link to that magnificent Kalaupapa Peninsula basking in the water at the bottom of the cliffs like a giant green sea turtle. Those with less nerve descend by small plane and the scenery is equally stirring.

Samsonite® always carries through.

When the going gets rough — that's when A bag named Sam™ really shows its stuff. These bags will fly home looking like they've had a vacation. Clockwise from the mule's right flank: Caribbea® Ladies' Tote in Persian Gold $30. Silhouette® Ladies' O'Nite in Columbine Blue $48. Fashionaire® 100 Ladies' Carry-On O'Nite in Chamois $65. Fleebag® Postman in White $29. Travel Bureau™ Carry On in Bronco Brown. On the opposite page, she's carrying a Fleebag Gadgeteer in White $35.

The most Hawaiian Islands of all

maui

molokai lanai



Make the Maui scene in '75

Let United Airlines show you the way with one of these exciting vacations. Each vacation starts the minute you step on board one of United's spacious 747 Friendships, with Hawaiian stewards and special island food and drink that put you in the Hawaiian mood before you even get there. On your arrival in Honolulu or Hilo, hop a Hawaiian Air or Aloha Airlines jet for the short flight to Maui . . . for the minimum stay or for as long as you like. Each United vacation offers the option of one island or many. The choice is yours.

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Luxury condominium vacation with all the comforts of home.

It's the thrifty way to vacation with family or friends without giving up the good life — beaches, tennis, golf, swimming pool, full kitchen, private lanai, wet bar and maid service. Choose from a selection of deluxe condominiums in Kaanapali, Kahana, Honokowai and Kihei.

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HAWAII As You Like It

Includes minimum Maui visit of
3 days — 2 nights
From $53 to $71* per person,
double occupancy

An incredible vacation value.

The fun starts at your choice of deluxe ocean-side hotels at Maui's luxury Kaanapali Beach Resort.

Included in your vacation are: Round trip airport/hotel transfers; Tour of Iao Valley and Lahaina Town; Admissions to Baldwin House and "The Spirit of Lahaina."

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Live it up at a beautiful hotel in Kahului or Kihei and spend your days exploring Maui in the new rental car that's included.

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V-2

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Expecting Romance: flowing silk chiffon and Chantilly lace by Oscar de la Renta.

Garfinckel's
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UP FRONT

What to see, read, listen to, and watch for . . .

MOVIES

★★★★ The Godfather Part II:
Just a really terrific movie in every way. The *War and Peace* (mostly war) of the Corleone family. Kind of a Broccoli alla Siciliana (in several regions of Italy cauliflower is referred to as "broccoli"). What I mean is that the men from Sicily who are in the family manage to separate the heads of their enemies into florets before adding the olive oil on troubled waters.

There are at least sixty-six walking talking ingredients in *The Godfather Part II;* and all are kept hot and seasoned to the director's (Coppola's) exquisite taste. Al Pacino as Don Corleone moves on from being the sensitive college student to being cold and businesslike . . . losing his wife and destroying his weak brother in the process. Also just marvelous are Robert Duvall, Diane Keaton, Robert De Niro, and Lee Strasberg, who plays a character not unlike Meyer Lansky. The past and the present, from Sicily to America (with a fine scene of immigrants landing at Ellis Island), are artfully recorded. This movie will prove as popular as *The Godfather Part I.*

★ The Front Page:
A Billy Wilder film that changes dialogue and characters but does not become wilder than the 1940 version (*His Girl Friday*) which featured Roz Russell. Carol Burnett comes on as one of her TV characters and stands out like a slapstick comic's thumb. Always sweet and heartwarming to watch is Austin Pendleton, though. He plays a condemned cop killer who is nutty and lovable. The star-studded cast, their mannerisms too familiar and worn, is Jack Lemmon, Walter Matthau, Vincent Gardenia . . . and so on, and so on. It must have seemed like a good idea at the time.

★★ Lenny:
Bob Fosse tries a daring and interesting concept by using pseudo-documentary plus flashback technique . . . this proves to be confusing, since one of the characters never did exist: his agent who speaks to us about Lenny.

In the movie, Lenny comes off as a good guy, ahead of his time, not really too offensive. Doesn't mention certain things like how he ratted on his wife about "using" and got her busted, etc.

Dustin Hoffman does his best in portraying a legendary figure whom many of us still remember in the flesh, and in his well-cut white suit. For those of you who never caught the real live act, there is another picture called *Lenny Bruce Performance Film.* Why not treat yourself to the real thing?

★★★★ Antonia: A Portrait of the Woman:
This is an exceptional film about a woman who is an authentic musical genius, a seventy-two-year-old orchestra conductor named Antonia Brico. Even at her age she could, with great energy, conduct at least five times a month but, because she is a woman, is lucky to be given five concerts a year. The orchestra is her instrument; she needs it in order to create. Denying her this is like sucking the life out of her.

We see her conducting the Denver Symphony Orchestra, teaching piano, and conversing with Judy Collins and Jill Godmilow. Seldom have I seen a movie so vivacious and appealing, owing no doubt to the total integrity of its makers (Judy and Jill) and the wonderfully alive presence of Antonia Brico.

—ROSALYN DREXLER

BOOKS

★★ The Prime of Ms. America:
The American Woman at 40, by Janet Harris (G. P. Putnam's Sons): A possible second subtitle for this book could be *Slice of Prime,* for Janet Harris deals only with middle-class women, single, divorced, widowed, or married mainly to "successful men." According to Harris, this country has 21,000,000 women aged forty-one to sixty.

Many of them, she says, believe they had been conned, especially the married ones, for at forty they had been set adrift by a malevolent combination of their parents, the media (false ideas about marriage), and society's lack of an early-warning system.

For her book, Harris interviewed a number of women around the country and found that for many of these women "the nature of women's life in our society is a constant adjustment to one unrelated role after another." They felt on the whole disappointed, if not bitter, at forty. "It's too bad that one has to make decisions at eighteen that count at forty." The beef is essentially not early marriage but failure to go to college or to finish for a degree. To these women "it was not a loss of husband or child, of even beauty and health; it was a loss of *all* the selves that each of us had been. One of my friends expressed it most poignantly: 'I'm the ultimate in the throwaway society, the disposable woman.' "

★★★ The Gardener's Catalogue:
The Most Important Gardening Tool Since the Watering Can, by Tom Riker and Harvey Rottenberg (William Morrow): This fascinating document, 10¾" x 14½", blabs a mass of information from when to water certain houseplants to how to pollinate fruits and nuts, the best sources (with addresses) for orchids and lilies, plus ways to grow organic and miniature roses, some of them indoors. (I read gardeners' books the way some people read cookbooks, but no book yet has told me that one of the best feeders for indoor plants is chopped-up avocado pits pushed under with bits of the Sunday, not the daily, *New York Times.*)

★★★ The ABC of Indoor Plants:
300 plants and how to grow them in the house, sunroom, greenhouse, or on the terrace; with 300 full-color photographs, by Jocelyn Baines and Katherine Key (Alfred A. Knopf): Sharp, short instruction, readable, and gossipy, like this bit on stephanotis, loved in bridal bunches: after pruning, ". . . dab a little cigarette ash or suchlike on to the cut stems to stop bleeding."



DANCE

★★★★ *Above,* the greatest ballet duo in the western world, Mikhail Baryshnikov and Gelsey Kirkland, now fabulously on tour with the American Ballet Theatre. Tip: see B. & K. specially in the full-length Coppélia. . . . When a brace of authentically miraculous dancers join a troupe who have been dancing together for years, the whole company soars, is born anew, and audiences jam in to be part of the glorious experience. And that's what's happened to ABT in its thirty-fifth anniversary season—L.L.

★★ George S. Kaufman and His Friends:
A Biography, by Scott Meredith (Doubleday): This is a marvelously funny book when George Kaufman and his friends, in the 'twenties, 'thirties, 'forties, and 'fifties, are talking. For the most part, they dazzled and sparred in New York City, in the theater, in the newspapers, and in magazines. Fireworks. They laughed a lot and, above all, they appreciated wit. The wittiest was George S. Kaufman, a phenomenal playwright and director, nephew of the man who invented the Ferris wheel. As leisurely as Gibbon, Scott Meredith needs 652 pages. The book, however, needed an editor with a hedge clipper and a feel for accuracy in minor matters. But there's always George.

— ★ The Clockwork Testament or Enderby's End:
by Anthony Burgess (Alfred A. Knopf): (Continued on page 60)

**** Do anything to hear, see, or read it *** Definitely worth your time and money ** Good work, deserves attention * Take note, if it suits your taste —* You have been warned

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Most leathers today are heavily coated with paints and pigments that give them a uniform color and an almost blemish free surface.

This leather is different.

The scars, scratches, veins, and wrinkles that are characteristic of full grain leather have deliberately *not* been covered over with paint.

Instead, far more interesting gradations of color have been achieved with a clear aniline dye that *enhances* rather than conceals these beautiful natural markings—even as the application of linseed oil brings out the beauty of a finely grained piece of wood.

Coach bags are soft and unconstructed. They can be hugged, squeezed and squashed. They can be worn every day.

With normal abuse the leather will gradually darken, ultimately taking on a most pleasing over-all burnished appearance...like the rich warm glow of a well-worn English Saddle.

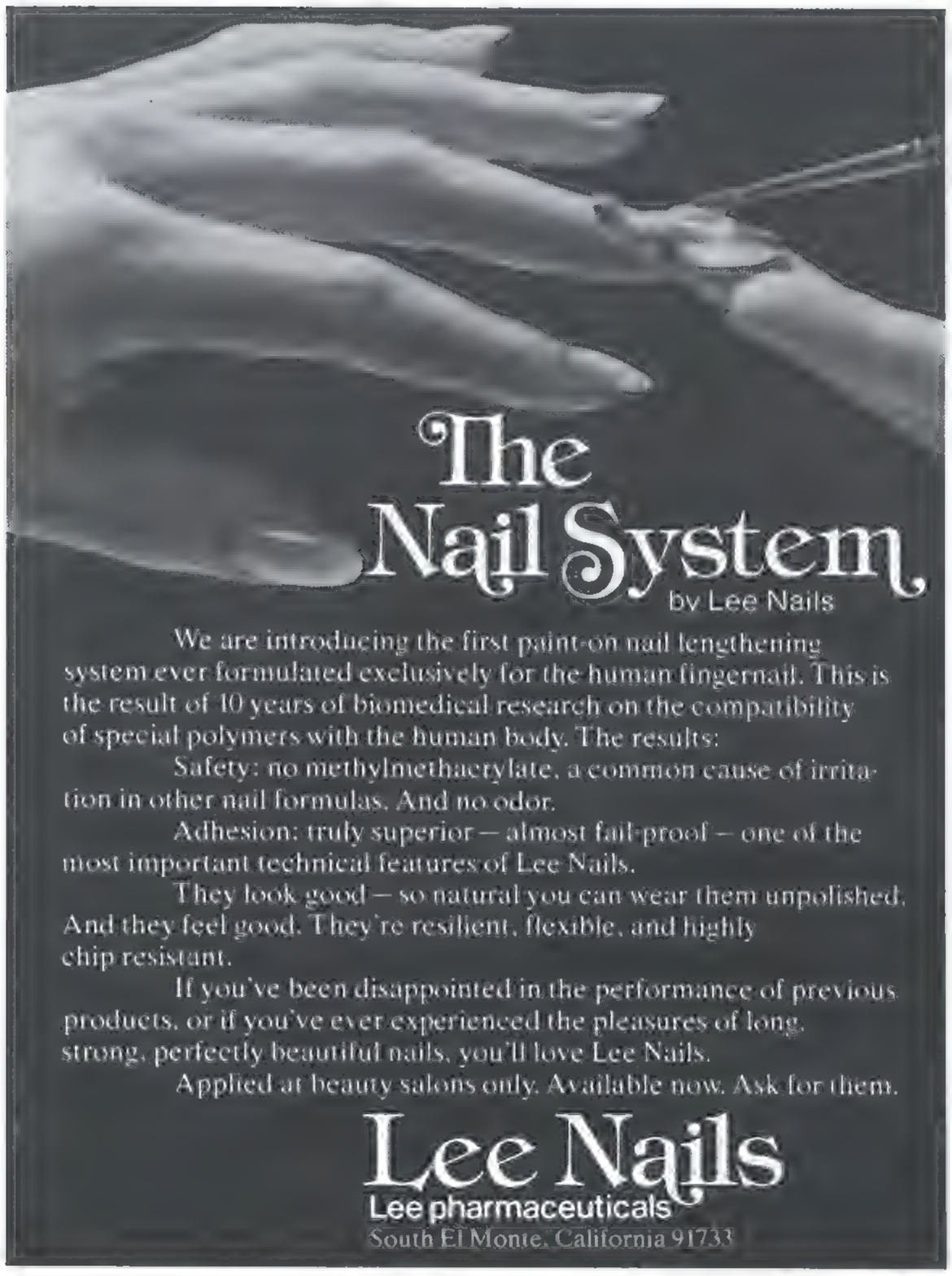
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MARCH VOGUE
AT YOUR NEWSSTAND MARCH 4

Vogue Upfront

(Continued from page 50)

Anthony Burgess has not only an enormous reputation but an unhealthy metastasis. In this newest work, a novel about an English poet, an aging physical slum, Burgess is both bored and itchy with New York. Together Enderby and Burgess are furious with Enderby's terrible students in a college course on Creative Writing: there is no marrow left in those bones for more satire, at least by Burgess. Neither another Nabokov nor a fresh Joyce, Burgess plays around here with puns and old-timey shock words, interspersed with patronizing nerveless cracks at Women's Liberation.

★★ It's All Arranged:
Fifteen Hours in a Psychiatrist's Life, by Dr. A. H. Chapman (G. P. Putnam's Sons): When Dr. Chapman has a fatiguing, long-time patient, fond of repeating, he turns off his mind, closes his ears but not his eyes, and daydreams. No daydreams for the readers of his diary. Dr. Chapman has a distracting variety of patients, some hospitalized for electroshock, some on brief therapy, including some young mothers afraid they will murder their children. His colleagues, however, if not loopy, are downright peculiar. Not literature but informative and skating quick.

—ALLENE TALMEY

ART

★★★★ New Talent:
The Whitney Biennial:
At last, some fresh young faces for the tired old art world! After months of touring the country, curators of the Whitney Museum of American Art in New York have assembled a new talent show of the "1975 Biennial of Contemporary American Art." This year's Whitney Biennial is devoted to artists from every corner of America who are virtually unknown in New York. All the artists have in common is that none has had a one-man New York show.

All four floors of the museum, including the first floor where video works will be shown, are filled with an amazing, amusing, and sometimes impressive variety of everything that's new and some things that are good about American art today. All in all, the show is a hopeful indication that painting did not die with the New York School and that sculpture, too, continues to thrive in the hands of a new generation of highly professional, sophisticated —sometimes too sophisticated— ambitious American artists.

★★★ Hooray for Man Ray;
Another Boo
to Bouguereau:
Few shows present more of a contrast than this month's double bill at The New York Cultural Center. Twenty-three monstrous machines by the phenomenally popular Salon painter of the turn-of-the-century Adolphe William Bouguereau are coupled with a major retrospective of the Cubist paintings, found objects, drawings, photographs, and other works of Man Ray, one of the leaders of the Dadaists, who led the rebellion against academic art. With the retrospective are Man Ray's four avant-garde classic films—not to be missed.

Scorned by the avant-garde, Salon painting is having a large-scale revival. Despite all the attempts to attribute interest to the official artists of the *beaux-arts* academies, the paintings still look saccharine, contrived, and lifeless, and undoubtedly will sink back into insignificance. They appear especially vacuous when contrasted with the works of a tireless experimenter like Man Ray. Born in America, Man Ray is just now, at the age of eighty-four, finally receiving the recognition he deserves.

Both shows are organized by the Cultural Center's energetic and imaginative director Mario Amaya. Unfortunately, they are among the final exhibitions scheduled, since the Cultural Center has been put up for sale; and, unless some prescient foundation buys it, the excellent and provocative art and film programs the Center has sponsored will be things of the past. Do I hear any bids for a unique and valuable institution?

★★★ Max Ernst,
Surrealist Master:
Not personally my favorite artist, Max Ernst, Dada turned Surrealist, is still indisputably one of the major innovators of the twentieth century. At The Solomon R. Guggenheim Museum in New York, beginning February 14, the most comprehensive exhibition of this clever protean artist's paintings, sculptures, and collages traces Ernst's career from its roots in the Dada rebellion against accepted subjects and forms, through its full flowering in such Surrealist "automatic" techniques as *frottage* (freely rubbing paint over textured surfaces), its witty moments of photo-collage, to its highly mannered, lacquered final phases of hyper-realist dream images—strange nightmare fantasies that capture common subterranean fears in a world of hybrid flora and fauna like that of Hieronymus Bosch. —BARBARA ROSE

"Look who's smiling now!"



Why shouldn't a woman be happy when she proves she can earn money doing work she really enjoys? There's such an interesting choice — one outstanding LaSalle student surprised even herself. "If someone told me three years ago I would be a decorator I would have thought them crazy. Yet here I am, feeling like Onassis, when I compare my earnings to what I once earned as a clerk."

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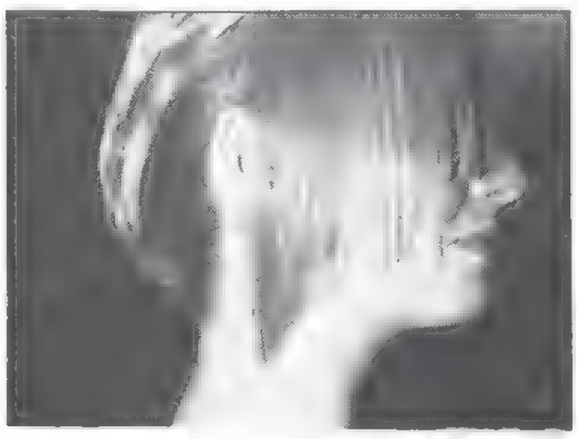
95D

HAIR NOW

Starting this month, a regular up-to-the-minute report on all that's fresh and new and good about hair . . . how it should look NOW, where to go to get care, as well as style, ideas, views, people, and products. Every month, stop here to get a head start on all that's happening to hair.



Finished dimensional cut; depth is key.



Cut starts at the temple, depth is achieved by minute graduation.

Hair depth, not length, is new key

In Paris and New York, layering, the cut that needs the most maintenance, is being replaced by *dimensional* cutting that needs very little. A sketch *(below)* from Jean-Marc Maniatis in Paris and photographs *(left)* from Stephen Congiusta at Henri Bendel in New York show how hair *depth* is part of the look. Stephen starts with hair combed with absolute precision to see its growth pattern; then it is divided into sections and, according to face shape, a perimeter is evolved to act as a guideline for the overall cut. Starting at the temple, hair is imperceptibly graduated by one sixty-fourth of an inch at a time. This—unlike layering—means as hair grows, shape grows with it, delivering only a longer version of the original look. Stephen says, "think of the way a grapefruit grows or an umbrella opens up . . . each segment or spoke works with its neighbor to create the whole."



Jean-Marc Maniatis' dimensional cut from Paris.





A new spring look from Valentino: a scarf folded like a narrow turban, tied low on the forehead for a neat head.

ULI ROSE

Demi-perm

Vidal Sassoon Salons leave shiny, sleek bangs and crown hair straight, but perm the hair underneath and at ends. Hair color here is dramatic blue-black—a color only for the fairest of skins.

Hair "Icing"



An effective new method of highlighting the hair *(above)* is carried out with, of all things, a pastry bag! Because of the fine tip on the bag, the amount of color used can be precisely controlled, applied only where it's needed—on top layers. The result: extremely natural-looking glints in the hair . . . which is why the pastry bag method—devised by Mr. Santo of the Saks Fifth Avenue Beauty Salon in Bala-Cynwyd, Pennsylvania—has already spread to other Saks Salons in Chevy Chase and Chicago. The whole process, unlike icing a cake, takes only fifteen minutes.

CONTINUED ON PAGE 66

French twist: A new look at chignons



Hair needn't be as long as model Jerry Hall's to create a perfect chignon; shoulder - length hair knots easily enough.

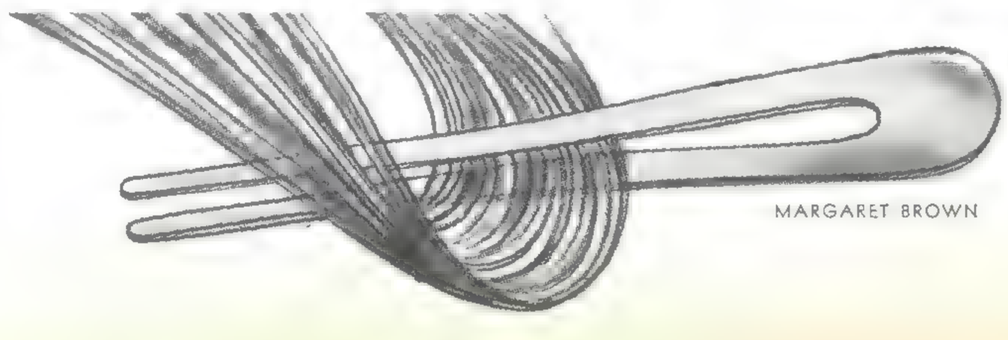
The busier the woman, the more she needs a hairstyle that looks great but is simple enough to do herself. The same goes for the wife of the President of France, Madame Valèry Giscard d'Estaing, who has now learned from Carita, her favorite hairstylist in Paris, how to twist her chestnut-brown hair into a low knot on her neck (sketch, *right*) or braid it more elaborately. The only style she leaves to the salon is the upswept, grander version of the chignon she likes to wear to state receptions.



Chignons can twist up or down



Surprise touch of charm under a hat: a chignon done up high on the head and laced with flowers, plus the softness of a scarf-wrapped throat . . . all add up to the prettiest of looks.



Giant silver prong, left, designed by Leonard of London, is new version of one of the oldest chignon accessories.

MARGARET BROWN

Does she... or doesn't she?®



Does she...
or doesn't she?
Hair Color so natural only her hairdresser knows for sure!®



Above: Grace Pelham in 1967. Below: Grace Pelham today.
Her hair in beautiful condition, the color soft, young.

She still does!

with new improved *Natural Wear*™ Creme Formula.



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Vogue Hair Now

CONTINUED FROM PAGE 64



CULVER PICTURES

The Bride of Frankenstein look (above), terror of perms of the past. Now, new perm processes like the Aero-wave aerosol (results below) are aimed only where curl is wanted . . . no more nightmares.



Curling in the right places

What have Julie Christie from London and Marion Javits in New York got in common? A new curly hairstyle they both love. Julie's new look was cut and permed in London, while Marion received hers from Pierre of Pierre and Fred in New York, inspired to have it, she says, after seeing Lena Horne's new cut. With Marion's naturally curly hair, Pierre did not need to perm, only to cut to release curl energy, then let it dry under heat lamps, no curlers necessary. Marion tells us her new style saves her five to six hours a month at the hair salon, time she now devotes to swimming at a nearby health club. "I find I can still go out afterwards without benefit of a hairdresser or a wig," says Marion, "it's a liberating hairstyle." Julie's naturally straight hair needed the buoyancy she could only get from a perm but the resulting freedom from curlers is now hers, too.





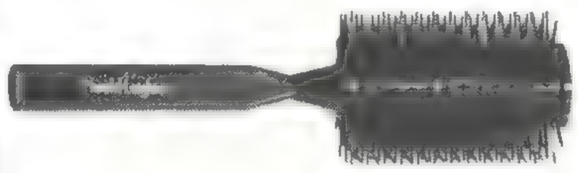
Marion Javits (top) didn't need a perm, just the proper cut to free her naturally wavy hair. Julie Christie (directly above) did, got super-curly look from a perm.

Snappy New York girls go to Cinandre where a light perm put in just the right places helps a new look of hair set in fingerwaves, dried with infrared lamps.





Pale glass comb vibrates, sending tingles through the scalp at Rose Reti's salon *(above)* to help de-clog scalp, reactivate circulation. Adjustable brush *(below)* designed by Harold Leighton, accommodates 10 or 20 bristles that slip on depending on thickness of hair and style.



***BEEF UP** Alexandre of Paris claims to have invented it, has patented his version. Jean Louis David and Jean-Marc Maniatis cook up their own versions! It's the beef-marrow hair treatment, the most popular in Paris now, and an obligatory part of having a perm at Alexandre's salon. Hair is first coated, then scalp massaged with the marrow—to prevent, says Alexandre, hair drying out or scalp being irritated. Both Jean Louis and Jean-Marc believe beef marrow nourishes hair; they liquefy it in double boilers, add bergamot to stabilize it, almond oil to counteract odor.*



Shampoo set

Watch for the new film *Shampoo*, due to release this spring, starring Warren Beatty, Julie Christie (above, on *Shampoo* set), and Goldie Hawn.

Bangs to correct face shape

All bangs, curly or straight, make a smaller face area and draw attention to the eyes. 1. When curly, thick, and worn low over the brows as here, bangs diminish a square-jaw look. 2. An oval face can wear bangs with special flair. When it's a wig, mobility means bangs can be kept smooth, straight, swept to one side or the other, or worn curly on either side of a center part. 3. For a long face, nose, or chin, length can be "broken" with a side part and bangs swept smoothly to one side. 4. A round face benefits from a bang, long or short, but better straight than curly. A neat bob curving onto cheeks cuts down face space. Hairstyles by the Elizabeth Arden Salon.



1 2 3 4

MARGARET BROWN

"Your hair takes more abuse than any other part of your body. Spend 30 minutes with it at least once a month."

Julius Caruso



"I've seen good hair get a little dry, lack lustre, and become unmanageable from just everyday living.

Normal things like brushing, teasing, spraying, combing and shampooing can do it every time.

So I keep a record of every condition* Beauty Pack Treatment I give a customer.

And when I find they've gone about a month without condition,* I insist that they take the time out to get their hair back into shape...before I'll even go near them with a styling comb.

I use condition* because it's an intense 30-minute process. It contains more animal protein than any leading conditioner. It doesn't just coat the hair's surface. Its protein-rich cream penetrates and fills in dry porous areas on the hair shaft...makes hair look alive.

It restores body, texture and manageability...makes hair feel healthy to the touch.

These kinds of improvements take time. But it's time well spent. I've never seen it fail. Hair always looks, feels and acts better after 30 minutes of condition.*

Every woman needs it... every woman should use it."





You douse it with hairspray,



pinch it with clips



and wash the living daylights out of it.

condition*
The 30-minute treatment.

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Center: Long, tucked chemise, about $198.
Right: Evening suit, about $325.
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"I want to have a feeling that I'm fashionable. Particularly for women with any kind of figure problem, I think they do smashing things! They have a good effect on the shape of my legs, they really do!" **Ronnie Paris, Playwright.**



"They make me feel 'together.' They really fit . . . not baggy at all. They make my legs feel long, sleek and sexy! They really *are* fantastic!" **Lucille Farley, Actress-Dancer.**

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Another fine product of Kayser-Roth

TURNING YOU INTO A MAKEUP EXPERT

How you can learn to do an expert makeup yourself—now



MARGARET BROWN

We're pleased to report a total transformation in the makeup scene. . . . At the most progressive salons, clients are no longer expected to be passive, to lie back with their eyes closed while their faces are colored and contoured. From Bobbe Joy in the West to Nicholas Guercio and Joey Mills in the East, the client is no longer a "passenger" on a magic mystery makeup tour, the steps of which she can never retrace, but an integral part of the makeup hour. How come? Each salon mentioned has a different routine; but, when somebody wants a new look, they'll be pleased to find they get a makeup lesson, too.

California . . . at every one of Bobbe Joy's makeup corners in and around the Los Angeles area (to be found at Jon Peters' salons), you sit on a high swivel chair, sideways to a long mirror, and are given a mirror to hold. When Bobbe works on special contour effects to highlight or create cheekbones, she shows you how to tilt your hand mirror up so you see *exactly* how to do it yourself . . . the same goes for eye-makeup tricks. As Bobbe works, one of her assistants takes down a special sort of "dictation," painting a presketched face with all the colors used, being sure to get the right strengths . . . plus the angles at which contour or color is applied. You take home the sketch to remind you how to do the special look anytime you feel like it.

New York . . . on the third floor at Cinandre, 11 East 57th Street, you will now find a spanking new makeup center where Cinandre's new range of really super makeup colors are all set out invitingly in white ceramic pots. There are dozens of them, like jars of finger paint, full of muted nail enamels, exotic eye powders, cheek rouges, and lip gels. The decor, like the Cinandre Hair Salon below, is a mixture of work and whimsy . . . clean clinic-white walls of the makeup center are lined with giant enveloping "space chairs" upholstered in white plastic and brown leather.

For anyone who needs reassurance about the makeup she's about to try, on the wall is a seven-frame filmstrip—blown up to life size—of a step-by-step makeup carried out by Cinandre's star Joey Mills.

Although Joey formulates a new makeup look for each season, he still adapts it to each client individually. "The amount of make-up and strength of colors I use depends on life-style, personality, and, the colors the client likes to wear." Joey encourages the client to take her own notes as he spends 45 minutes to an hour carefully delivering the right look, recommending other contours and colors she might try for other occasions. He doesn't like to overburden clients with products, works everything into an organized, economical, and portable system. He suggests a visit every three months so that you can keep up with all the many new makeup ideas available.

Clients of Nicholas Guercio at the new Diane von Fürstenberg salon at 681 Madison Avenue, know what it's like to be at the center of a chocolate-covered caramel: safe, soft, soundless.

With the walls of the salon covered in caramel-colored Naugahyde absorbing any noise from traffic outside, a client can truly relax here while Nicholas, using the new Diane von Fürstenberg range of skin-care and cosmetic products, refashions her look. Following Nicholas' instructions for future at-home use is easy. The key he uses is a "color by number" chart—where certain colors are numbered, then keyed to different areas on the face. You slip the chart in your handbag to take home. "I don't keep any secrets," says Nicholas, "I tell my client everything I know," which isn't a bad bargain considering he's one of the best and most experienced in the business. All the salons mentioned are pioneers in a way, banking on the fact that, if their customers follow their ideas at home, they'll return full of confidence to try other looks.

PRO BEAUTY:

Mark Traynor, president of his own cosmetic firm, has words for the would-be makeup artist, amateur or professional. Luckily he has written them down in the *Mark Traynor Guide to Professional Makeup Techniques* and has also put together a beauty kit with an entire selection of products. He has also devised an Isometric Beauty Band that goes on like an elastic hair band to help tighten facial features. All products are available by writing to Mark Traynor Cosmetics, 12 East 33rd Street, New York, N.Y. 10016. (*Hint:* If you buy the kit—$25—you get the Guide gratis.)



©HELENA RUBINSTEIN, INC. 1975 Dress by Calvin Klein

The Science of Beauty:

Helena Rubinstein knows that in time, skin loses its youthfulness and luster. So we created Skin Life Cream with GAM, a unique formula that makes skin feel renewed and revitalized.

GAM is our exclusive biological complex, imported from France, made to match as closely as possible the natural fluid of your own skin cells. It's this natural fluid that helps maintain moisture, prevent wrinkles and generally keep your skin in good tone. So that a little Skin Life Cream, used every day, gives your skin a chance to feel renewed, revitalized. Your skin will begin to look fresher, brighter, younger. And that's a promise. All Skin Life products contain GAM and are dermatologist tested and approved.



Skin Life

Helena Rubinstein



Discover why the rich look different from you and me at:

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See Orlane ad on page 104

Vogue Beauty Checkout

OUTWIT YOUR BODY ·

Exercise expert Marvin Hart and his new approach to reshape your body

Marvin Hart is to a client's body what Houdini was to handcuffs: when he sees one locked into an unyielding shape, he simply outwits it. He does this not with mirrors but with exercises. Marvin's whole belief about exercise is that the body can develop a tolerance to exercise if too repetitive, delaying progress because in a sense the body "wises up" to what's going on, decides not to part so easily with flab and fat it's used to having around, and stubbornly resists showing results until it absolutely has to. By that time, willpower being what it is, the whole program may be abandoned as the unshapely one relaxes back into bad old habits. The reason Marvin Hart has the reputation of being such a spectacular reshaper (of such luminaries as Barbra Streisand, Raquel Welch, Cher, and Ronald Reagan among others) is that he has developed each of his terrific exercises to be carried out three different ways. He *"surprises"* the body at each workout, changing the exercise tactic, outwitting the body into thinking it's something new.

Marvin believes *anybody's* weight can be successfully redistributed and has proven it so many times he's something of a legend in his native California.

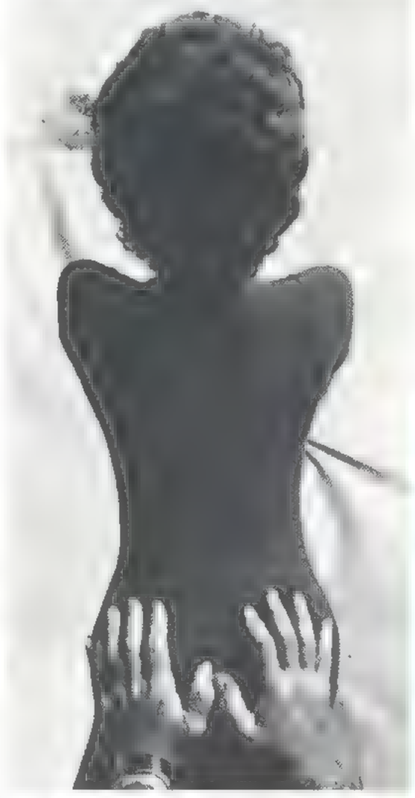
Below, he demonstrates how his exercises work with star pupil, Tina Sinatra.



Marvin Hart and Tina Sinatra team up to illustrate an important exercise that works to tone up loose abdominal muscles. Standing with legs 8 inches apart, they "lift" their stomachs up into their rib cages, then hold for a count of 10 seconds, relaxing, then repeating 3 more times.

Resistance is one of the key components to Marvin's exercises, the irresistible force (the exerciser) and the immovable object (the partner) join to make the exerciser's muscles fight harder for success, hardening and toning as they meet the resistance of the partner's weight.

RESISTANCE



"I call this weight lifting with the behind," says Marvin. Tina tries to push up, tensing her buttocks' muscles while he presses her down.



To tighten thigh muscles, Tina lies on her stomach, tries to raise her heels to her buttocks. Marvin acts as a resistance holding her heels down. Repeat 10 times.

The most perfect body Marvin ever saw in his life: "Lana Turner in 1948 had it for four weeks."



The chin is a crucial line to keep firm for any man or woman. Exercises devised by Marvin for this area are (a) lie flat on the bench, head up, pushing with the chin up in the air, trying not to move the head—to a count of 10; (b) sit up straight and make a "table" with two hands (as shown above). Lower your chin onto the "table" your hands make. Hold for 15 counts.



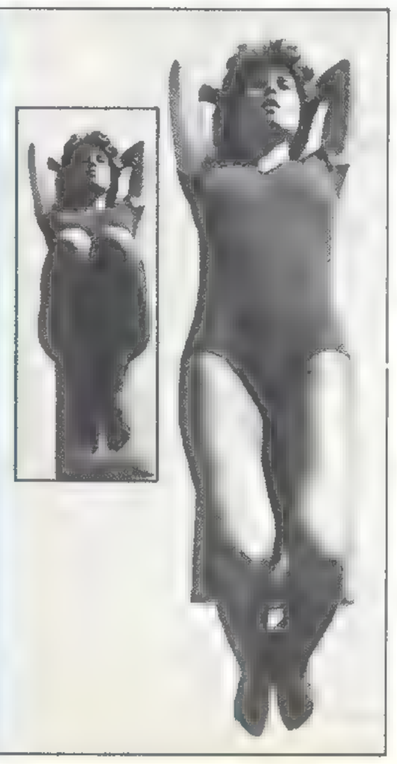
APPLAUSE

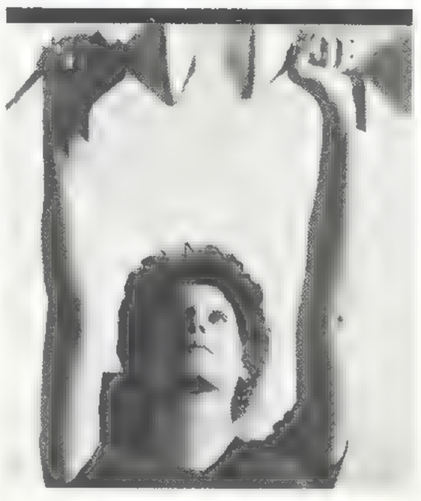
The exercise above helps the outer thigh. Lying on her side on a mat, Tina lifts both legs, then raises first the top leg up and down 15 times, then the bottom leg, then both together "like her legs were applauding." Repeat other side.

Among the most successful of Marvin Hart's pupils have been Audrey Hepburn, David Janssen, Eartha Kitt, and our model here, Tina Sinatra. All have "outwitted" their bodies from becoming immune to the effects of repetitive exercises.

BENCHED

A key piece of equipment designed to Marvin Hart's specifications is a bench, lower at one end than the other. He loans benches to clients, but will recall one if client gets slothful. Tina works hard to keep hers; and here, to keep stomach muscles tight, she lies on the bench, her whole body supported by it except for her legs. Gripping the bench with hands over her head, Tina raises her knees to her stomach, then lowers legs slowly until toes barely touch the floor, 8 times.





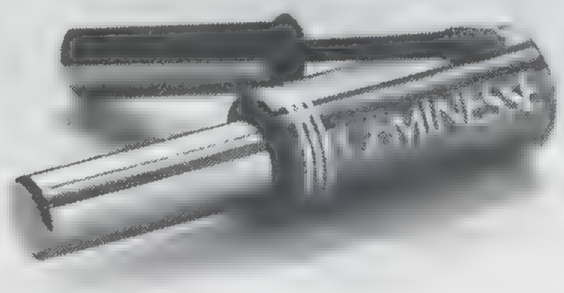
To develop a small bosom, Tina lies down full length on the bench, then using a 5-pound dumbbell in each hand, raises her arms straight up, holds, then lowers them to her sides for 3 sets of 5 lifts.

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GEMINESSE

By Arthur Gold and Robert Fizdale

FAMOUS FOOD FROM VENICE

To cook in America, recipes from Harry's Bar, international see-spot where the food is as celebrated as the customers

International celebrities, near celebrities, and celebrity seekers—including apple-cheeked, affluent American college students—festoon Harry's Bar in the high season while impassive Venetian aristocrats keep their patrician cool, waiting for the season to end so they can have the place all to themselves. In the snug, cozy haven of Harry's, which looks like the small bar of an elegant transatlantic steamer, one is served by bartenders with flawless memories for what each visitor likes to drink, as well as for every Venetian scandal—past and present.

When we stopped at Harry's with our good friend Baron Gianni Rubin de Cervin, a man of great charm who owns the extraordinarily beautiful Palazzo Albrizzi, runs Venice's fascinating Naval Museum, and designed the original Art Deco interiors for Harry's Bar in 1930, we asked how the bar got its name. "You know," our friend said, "nowadays, when modern parents tell their children the story of 'Goldilocks and the Three Bears,' to make it clear they say, 'There was papa bear, mama bear, and baby bear by a previous marriage.' The story of the Three Harrys is just as devious and surprising.

"Harry the First was Harry Pickering, for whom the bar was named. He was a rather vapid Bostonian, thin and fragile, who always carried a small Pekingese dog in one hand and a large drink in the other. In 1930, Pickering had his one brilliant idea: he sold his stamp collection for $5,000 and gave the money to the best barman in Venice, Giuseppe Cipriani, to open what was at that time the only bar here not connected with a hotel.

"Pickering promptly became his own best customer, but he soon drifted away like smoke, leaving Cipriani the owner. From that moment, Cipriani was always known as "Harry"; and so he became Harry the Second. When Cipriani's son was born, he named him Arrigo—which is as close as you can get to Harry in Italian, and so there you have Harry the Third."

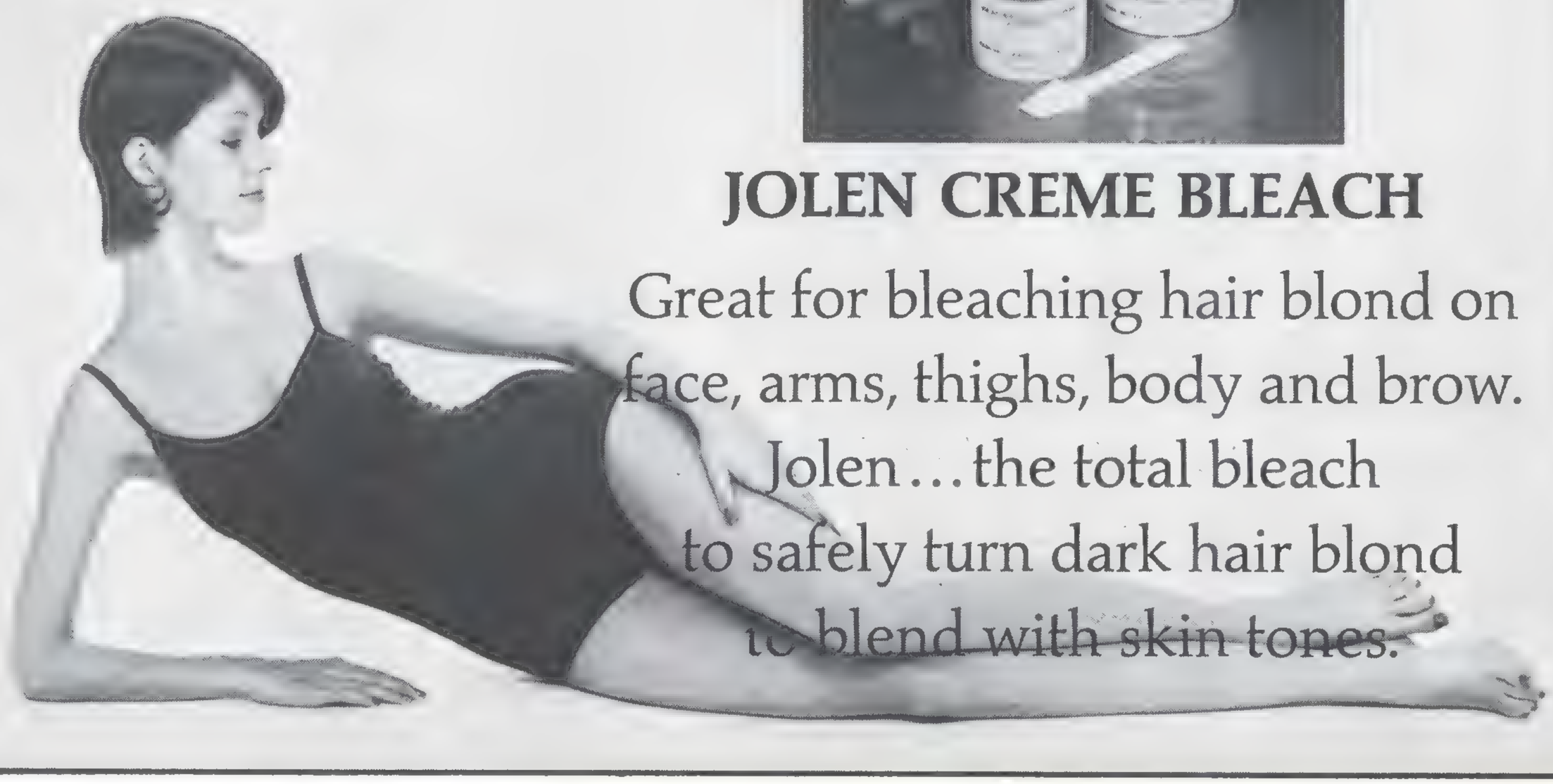
Baron Gianni stubbed out his cigarette in one of the Art Deco ashtrays he had designed forty-four years ago and said, "Of course, Cipriani is a genius." And indeed he must be. After giving Harry's Bar to his son, the elder Cipriani went on to create three of the most charming hotel restaurants in the world: Cipriani's Hotel on the Giudecca in Venice; the Locanda Cipriani on the lonely, romantic island of Torcello, forty-five minutes from Venice by steamboat; and the Villa Cipriani, in what was once the house of Eleanora Duse in Asolo.

At that moment, the young, trim, elegantly dressed Harry the Third, who spends his mornings teaching judo and karate to Venetian children, appeared just in time to consult us about lunch. His charmingly solicitous concern helped us to understand why Baron Gianni and many other Venetians have been coming to this club-sans-club two or three times a week for over forty years.

The loyalty and devotion that Harry's is able to inspire in its *aficionados* is nothing short of staggering. We've known people who have spent weeks in Venice and never dined anywhere else. The Aga Khan always stayed at the Hotel Monaco just because its entrance was directly opposite the swinging doors of Harry's Bar and so he could toddle over without any effort.

The devotion of the Cipriani family to their guests is equally impressive. The Locanda in Torcello, normally closed in winter, was once kept open so that Hemingway could finish his novel *Across the River and into the Trees* in complete privacy, sustained by his favorite food and drink.

One evening some years ago, we asked (Continued on page 78)





Otto Stupakoff

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Vogue Food

CONTINUED FROM PAGE 76

Harry what he likes to cook for himself on the day the restaurant is closed. With no hesitation he gave us the recipe for a simple, quickly prepared, delectable dish, which should only be made with tomatoes picked ripe from the vine: the Ten-Minute spaghetti *below*. The recipes that follow are all Harry's Bar favorites.

Ten-Minute Spaghetti

1 tomato per person (the ripest fresh tomatoes you can find, *not* packaged ones)
Olive oil; salt
Spaghetti
Chopped fresh basil
Freshly ground pepper
Butter

Boil plenty of water in a large pot. Plunge tomatoes into water for a few seconds to loosen skins. Remove tomatoes; peel, seed, and chop them coarsely. Cook, with nothing added, in a heavy saucepan, covered, over moderate heat, stirring often.

Bring the water in the pot to a rolling boil, add a spoonful of oil and a teaspoon or so of salt, and put in the spaghetti, separating the strands from time to time with a fork. Test the spaghetti. Do not overcook it; it should be *al dente*. When tomatoes are almost ready (about 6 minutes), remove cover from saucepan, add chopped basil and salt and pepper to taste. If the sauce is thin, raise heat to boil down excess liquid and cook for a minute or two, stirring *constantly*.

When the spaghetti is done, drain it, empty the pot of its water, return the spaghetti to the pot, and add the tomato sauce and a big lump of butter. Mix together and serve. Do *not* add grated cheese.

Zucchini-Tomato Salad

six to eight servings as part of an assorted antipasto

4 small zucchini
Peanut oil (such as Huilor) or olive oil
2-3 ripe tomatoes
1 tablespoon chopped fresh thyme (or 1 teaspoon dried)
Salt and freshly ground pepper
French dressing made of 3 parts peanut oil, or olive oil, or a combination of both to 1 part lemon juice or vinegar with salt and freshly ground pepper to taste

Wash and dry zucchini carefully. Trim ends, sacrificing a bit of the ends by cutting zucchini on a slant to make long oval-shaped pieces ¼-inch thick. Fry them in hot oil until nicely browned on both sides. Remove with a slotted spoon and drain on paper towels.

Cut tomatoes in slices as much the same size and shape as the zucchini slices as possible. Season zucchini and tomato slices very lightly and arrange on a long narrow dish in alternate overlapping slices. Sprinkle with thyme and pour French dressing over them.

Shrimp and Celery Vinaigrette

six to eight servings as part of an assorted antipasto

1 pound shrimp
¾ cup very thin half-inch strips celery (use the firm core and the tenderest stalks)
¼ cup finely chopped parsley

Vinaigrette Sauce

6 tablespoons olive oil
2 tablespoons lemon juice or wine vinegar
Salt and freshly ground pepper
2-inch ribbon of anchovy paste
1 teaspoon fennel seeds, ground to a powder

Boil shrimp 3-4 minutes or till pink. Cool, drain, peel, and devein; do not refrigerate. Put in a bowl with celery strips and parsley. Beat together with a fork all ingredients for vinaigrette sauce, rubbing the anchovy paste against the sides of the bowl with the back of the fork to dissolve it all, and pour it over the shrimp.

G. and F. Tip: Substitute thin short strips of fennel for the celery strips and omit the fennel seeds from the vinaigrette sauce.

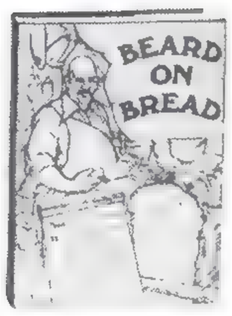
Mozzarella-Tomato Salad

six to eight servings as part of an assorted antipasto

3 ripe fairly large tomatoes, sliced
¼ pound mozzarella cheese
2 tablespoons peanut oil (such as Huilor) or olive oil
Salt and freshly ground pepper
1 teaspoon lemon juice (optional)
3 tablespoons chopped fresh basil or oregano (or 1½ tablespoons dried)

Cut mozzarella in ⅛-inch-thick slices, trimming them to be as much the same shape as the tomato slices as possible. Season tomato and mozzarella slices. Arrange decoratively on a long narrow dish, alternating and overlapping red and white slices. Dribble oil over all; sprinkle with lemon juice, then basil or oregano.

(Continued on page 182)



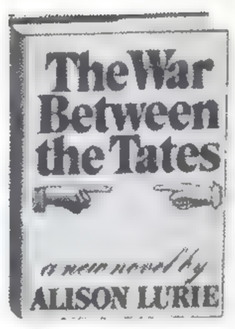
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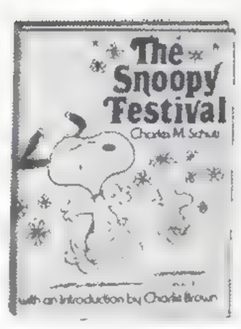
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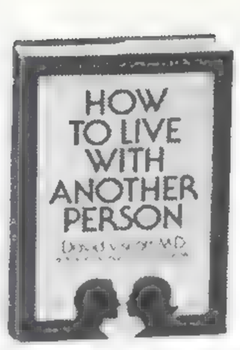
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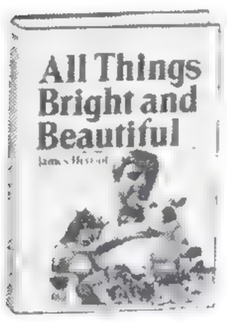
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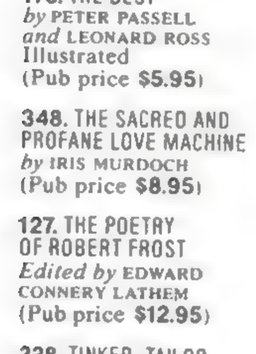
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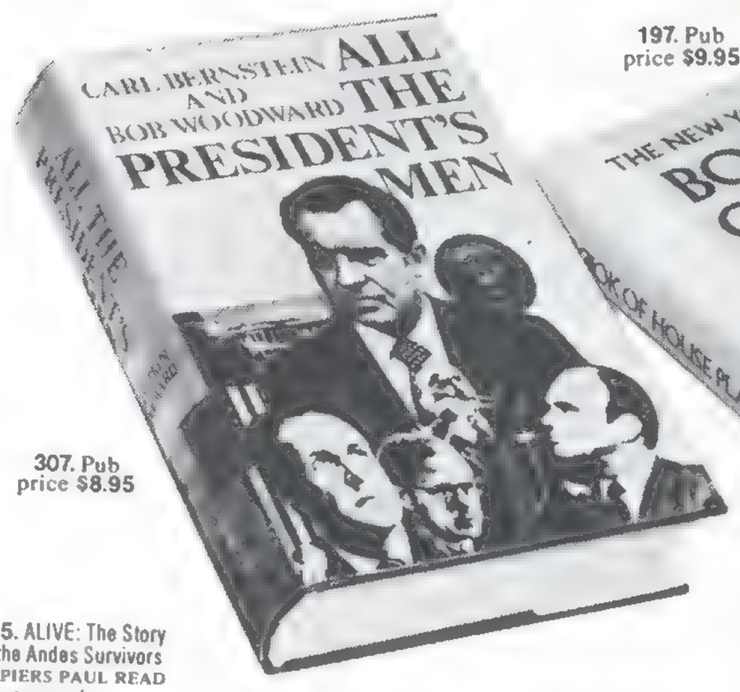
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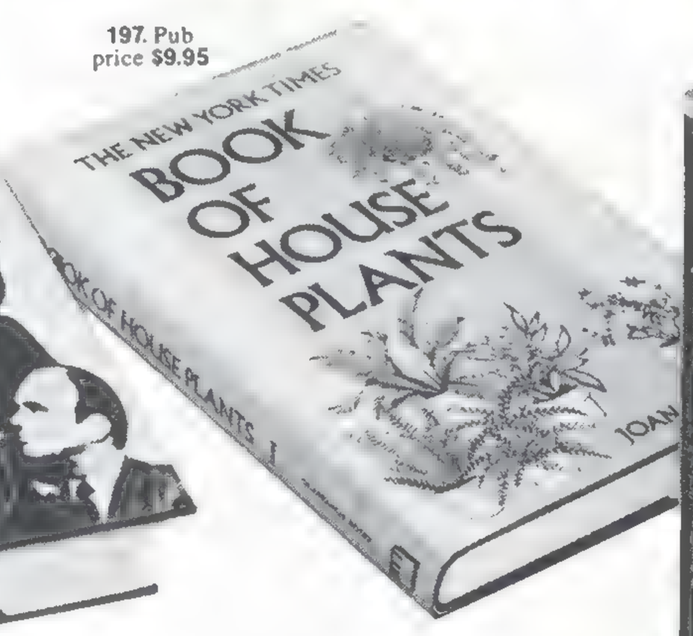


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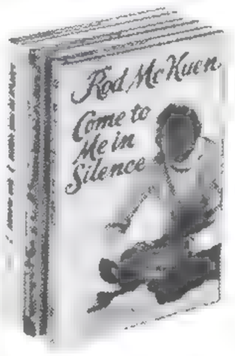
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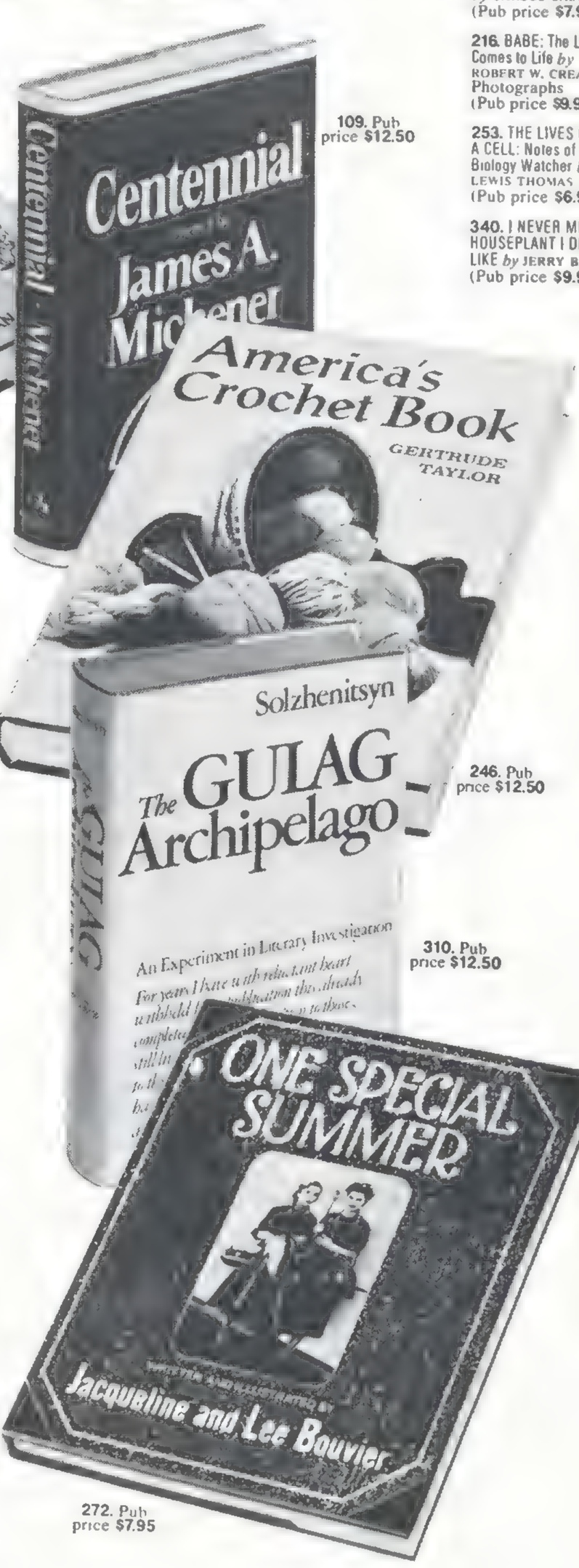
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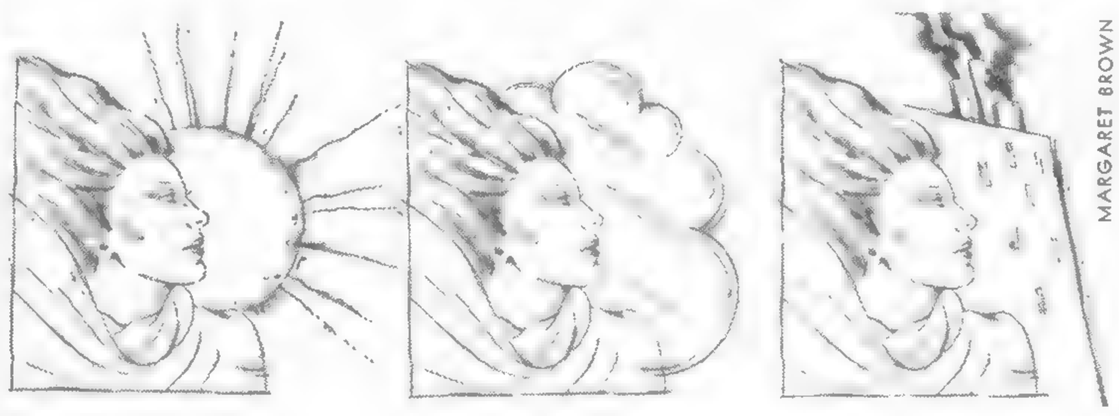
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MARGARET BROWN

Denver, Colorado, you may be surprised to hear, has an air pollution problem. . . . It's the doorstep to ski country, surrounded by magnificent mountains—but it's also a major city with all that entails, traffic and fumes often submerging the crisp mountain air and changing it to smog. Luckily, Denver is also home base for Ilona of Hungary, at 361 South Colorado Blvd., where Ilona Meszaros presides over a comprehensive cosmetic and skin-care clinic. Newest of her developments to benefit weather-beaten skin is a complete facial cleansing system beginning with an apparatus called "Magic Mist" that sprays first pure, heated water vapor on the skin to intensify blood circulation, then water vapor mixed with oxygen to open pores further and, Ilona says, purifies them by oxygenizing the circulating blood in the skin. When skin is scrupulously cleansed, it is then ready to be analyzed under the Wood Light. This special lamp reveals the true condition of the skin by turning it different colors according to the fluorescence in the skin. A blue to violet cast indicates dehydration; oily skin is characterized by a yellow fluorescence (and really disturbed, oily skins, in rare cases, pink) . . . white fluorescence signals thick keratose skin areas, while a dazzling white on the scalp, means dandruff. Next, a high-frequency lamp with orange light is shone on the face which, Ilona explains, exercises the blood vessels to help one of Ilona's special masks penetrate particularly well. This mask is actually custom-blended from a possible combination of 150 different herbs according to the skin condition or problem. Linden, containing vitamin C, is a plus for dehydrated skin, or extract of walnut leaf can be included to help smog-ridden eyes. Final step: a layer of Ilona's Protection Cream acting as a barrier on skin to block pollutants and screen out sun's long rays on the ski slopes.

Activating circulation are the banner words that help skin exercise, rejuvenate, and so to fight the good fight against the elements. Dermetics skin-care products and cosmetics from the Turner Hall Corp. are mostly formulated to do just that, pure products sold only through salons where trained cosmetologists help you figure out your best defense.

City skin that is constantly dirt-walloped must get rid of all pollution at least by bedtime and sleep pristinely clean. Helena Rubinstein has combined clay and cleansing ingredients to tackle the most embedded grubbiness. When worked into the skin, it absorbs old makeup and grit, then when rinsed off, yields immaculate skin. The product: new Fresh Cover Cleanser, part of the Fresh Cover Collection.

Light can be aging—most of all sunlight. But skin needs protection *all the time during the day*—that's why Eve of Roma has introduced Buon Giorno, a good-morning cream that wakes up skin early A.M., then adequately rehydrates it with moisture that lasts as a protection all day. ▽

Three-on-a-lash.

1. The Roll-on Wand.
Perfectly placed on the tip to separate lower lashes, reach out-of-the-way corners.

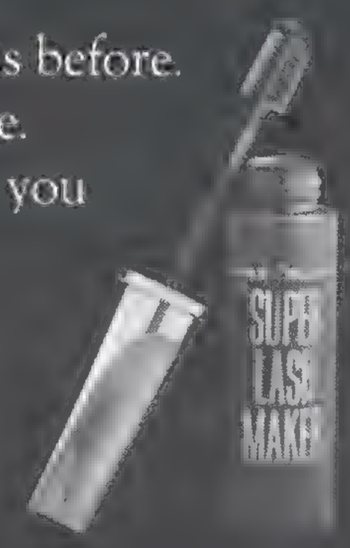


2. The Brush.
Fluffs and separates with special spiral action.

3. The Comb.
Curls and colors lashes with every stroke.



You've never put on mascara like this before.
Or looked so great when you're done.
The new triple-action applicator lets you put on mascara like a pro. Fast, easy, incredibly perfect. And what a mascara it puts on! A creamy new formula that's smearproof, wearproof, even waterproof.



'Super' LashMaker® by Max Factor

the first automatic three-in-one mascara.

Did She Have a Face Lift— Or Is She Using Formula 405?



Until recently the Formula 405 concept was for dermatologists' patients only. So different from the usual creams and lotions that visible results can be seen in ten days or less!

Moisture is nature's plumping agent. And scientific Deep-Action Moisturizing is the secret of **Formula 405**'s thrilling capability. Exclusive Deep-Action moisturizing ingredients bring precious moisture into the stratum corneum where it matters—not just on the skin's surface. More than pretty words or promises, **Formula 405** really does help every skin look fresher, smoother...younger.

Developed especially for the care of dry, aging or wrinkled skin, **Formula 405** also helps keep young skins smoother longer. Its deep-action moisturizers are absorbed and retained, helping "fill out" the many lines caused by moisture deficiency, while added rich, natural oils nurture and soften the skin. Just a little smoothed morning and night over face and throat does it all.

Formula 405 was discovered by Frank P. Panzarella, Ph.D., research bio-chemist and president of Doak Pharmacal Co., which has been making skin treatment products exclusively for use by dermatologists for almost 50 years. The concept line of **Formula 405** Deep-Action beauty treatments include: Lotion, Cleanse Pac, Bath Oil and Soap. All hypo-allergenic. All hormone free.

At leading drug and department stores. If not available locally, write to:

DOAK

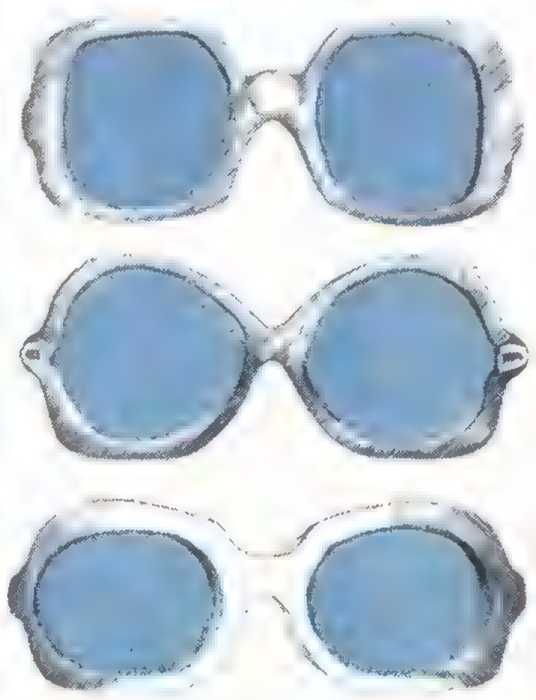
Cosmetic Dermatological Div. of
Doak Pharmacal Co., Inc
700 Shames Drive, Westbury, NY 11590

Vogue Ready Beauty

NEW EYE CATCHERS

Ways to make your eyes prettier . . . whether you wear glasses or not

If you've gotten the message that glasses with attractive frames can help your looks, you can now start looking for special ones designed by Givenchy. In three good-looking shapes (square, round, oval) and eight colors, some with little gold "buckles," the basic material is an ombre-shaded Optyl plastic that won't bend out of shape. As Givenchy says, "You can stick them on top of your head, they won't stretch or get loose." Frames are $50, available only at an eye-care



specialist's, where they can be filled with the lenses you need—clear, tinted, prescription.

Any professional makeup artist worth his tweezers will tell you that your **eyebrows form the frame for your face,** so their shape and color largely define your looks. Max Factor considers this no small matter and has devised two new products to help you shape and lighten your brows yourself. Waterproof Brow Color brushes on to brows that are too pale or not lush enough. Waterproof Brow Litener does just what it says, lightens by a creamy formula that brushes on to cover brows that are too dark or thick.

A good supply of lashes is basic to eye appeal, whether you wear glasses, contacts, or not. We like the Easy Elegance Eyelashes from Elizabeth Arden and Invisible Band Real Hair Eyelashes from Dior. Both collections include every style of lash you could ever want from demi-lashes, to improve only slightly on nature, to richer clusters of lashes for flights of fantasy. If you have a good length of your own, a tip from Johnson & Johnson emphasizes them. Curl lashes *up* to make your face look younger, then brush them with a little baby powder before applying mascara—this **makes lashes thicker.** For more lash help, try Lash Color I, a new mascara by Germaine Monteil that comes in a tube, is oil-based, thoroughly waterproof and smudgeproof, and lasts and lasts; $4.50. Monteil also suggests lightly powdering lashes *first,* before mascara, to create really fluffy mink lashes. Monteil Eye Color I is already a success because of its wearability and color impact; new shades this month are called Twilight Tones and include a smoky plum of a city skyline at dusk, and Gold Dust; also $4.50. A dozen more eye-shadow shades come from Helena Rubinstein in the Skin Life Deep Moisture Eye-shadow Creams that **combine cream and moisture** to ensure a lengthy stay. See Lapis Blue on the cover of this issue; $5.00.



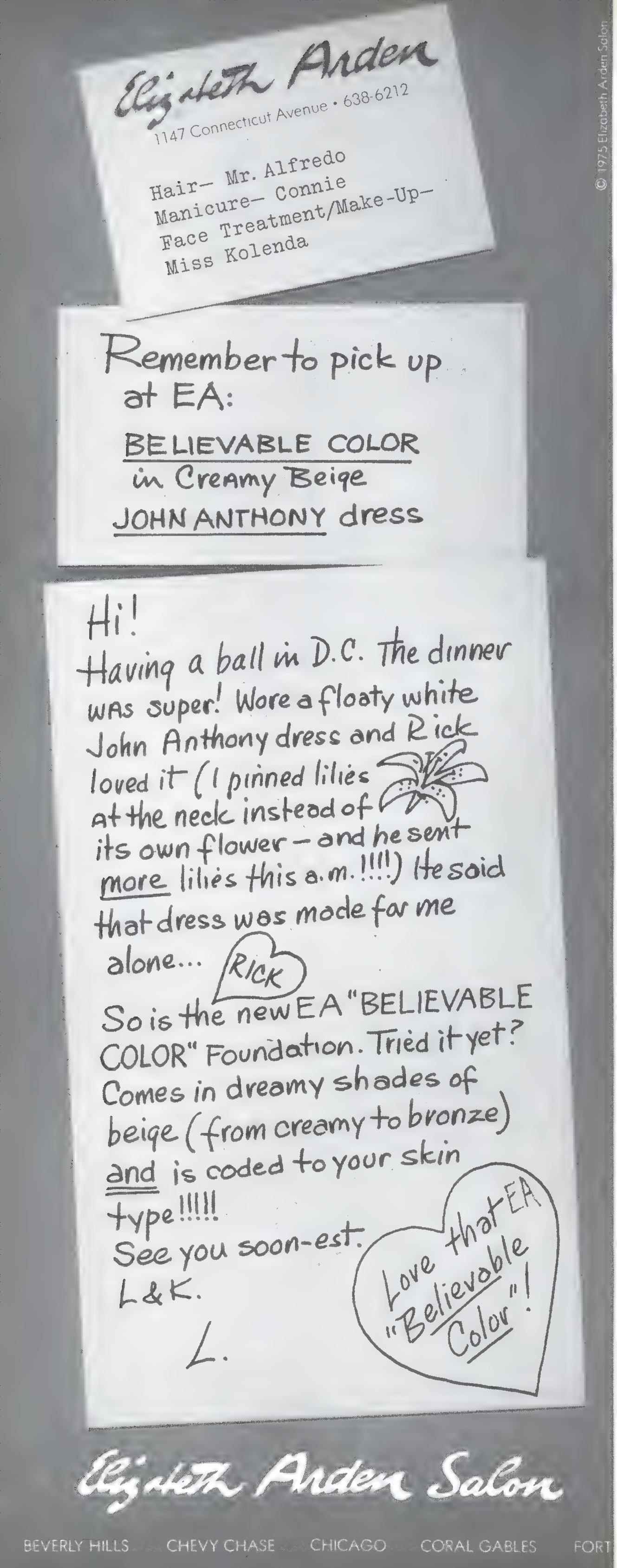
MARTHA VOUTAS

Basic help for the eyes comes from a new cold-compress mask meant to ease headaches, but with side benefits —it smooths and cools skin around the eyes, very soothing in itself. The Compress Headache Mask is made of a soft plastic, eye-shaped, doubled, and filled with a specially treated, blue-tinted water. You keep the mask cool in the fridge—take it out to wear whenever your eyes reflect a tough day.

Put it where you want to be kissed.



Distributed by Rorer International Cosmetics, Ltd. 730 Fifth Avenue. New York City, N.Y. 10019



© 1975 Elizabeth Arden Salon

Vogue By Francesco Waldner

HORO-SCOPE

From February 1 through February 28

IF YOU WERE BORN WHEN THE SUN WAS IN AQUARIUS: Success in 1975 depends on your initiative. From the end of March you have a good Jupiter influence to help your professional and financial enterprises. Best periods are: April–June, September–December. You may be overgenerous from March to mid-April and July–August 15. The best times in your emotional life are January, February 24–March 20, April 15–May 10, November 10–December 7. Interesting developments during June 7–July 9 and September.

Aries MARCH 21—APRIL 20

Mars provides plenty of action this month, but makes you impulsive and belligerent. It will be almost impossible for you to avoid conflict. A relationship is in danger of being broken up; keep your temper. Don't take risks—especially in connection with financial matters—on the 7th, 8th, and the weekend of the 22nd–23rd. You can handle immediate business affairs, but must be extra careful with long-term plans and obligations. Don't be reckless or demanding in your emotional life. **My advice:** Straighten out misunderstandings on the 5th, 6th, 24th, and 25th.

Taurus APRIL 21—MAY 20

Something that you have been patiently and systematically working for is a success. This is a good time for travel and winter sports. There's a possibility of a change or a new job. You need to correct your judgment in an important matter. Make the most of a promising Venus aspect: the 7th, 8th, 12th–14th, 26th, and 27th are the best days in your emotional life. Accept invitations and meet new people; you will be a great success. **My advice:** Don't be intolerant on the 2nd–4th, 9th–11th, 24th, and 25th.

Gemini MAY 21—JUNE 21

Difficulties in your emotional life; perhaps you are neglecting someone you are fond of. Don't start a new affair which could cause serious trouble. Try to do as your family wishes on the 26th and 27th. Don't take risks with money; a friend will give you sound advice. The 1st, 9th–11th, and 28th of the month are all successful days; arrange meetings and travel, perhaps abroad. Mercury will help you to do well. **My advice:** Don't change your mind about a project that will do very well in the spring.

Cancer JUNE 22—JULY 22

Your everyday life demands your full concentration. There is still an opportunity to make money; keep your eyes open, and don't lose an opportunity on the 1st. Ignore personal likes and dislikes in business matters, and don't upset the people you work with. Venus is helpful in your emotional life and you will have some happy days on the 2nd–4th, followed by surprising news during the weekend of the 22nd–23rd. Think of the future, and make plans with elderly people. **My advice:** Take extra care of your health.

Leo JULY 23—AUGUST 23

Mercury makes you quick-witted, but also a bit nervous. Hold back on long-term plans, and concentrate on the immediate possibilities; the general outlook is good. Good Moon influences on your emotional life help you to have a lovely weekend on the 15th–16th. Good opportunities to make friends and have a good time socially from the 24th. Avoid discussions with your family on the 3rd and 4th and with your partner on the 9th–11th. **My advice:** Be good-tempered on the 17th and 18th, and overlook any difficulties.

(Continued on page 88)

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Your own best look is what it's all about!

Elizabeth Arden Salon

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"Designed for the Woman
with a Style of Her Own"

—Hubert de Givenchy



GIVENCHY III
PARFUM
GIVENCHY-PARIS

Vogue Horoscope

CONTINUED FROM PAGE 86

Virgo AUGUST 24–SEPTEMBER 23

A good time for you to make a change. An important project can now be developed; don't lose interest in it, and stick to your original ideas. A minor upset may occur in your emotional life. Straighten out misunderstandings on the 7th, 8th, 17th, and 18th. Don't be touchy on the 5th and 6th with someone who unintentionally offends you. Don't miss an opportunity to meet new people; they will bring new interests to your life. **My advice:** Be understanding on the 19th–21st.

Libra SEPTEMBER 24–OCTOBER 23

An old worry could come up again and should be resolved as soon as possible. At present, you cannot count on help from your family; they have quite different ideas about your future. Don't be discouraged; you will get unexpected help on the 5th, 6th, 24th, and 25th. A positive Mercury aspect brings good news concerning your work and future plans. You will be able to use your excellent ideas next month. Difficulties on the 7th, 8th, 15th–16th, and 22nd–23rd should be cleared up at once. **My advice:** Watch your health; and spend the 10th, 11th, and 19th–21st with the person you love.

Scorpio OCTOBER 24–NOVEMBER 22

Be careful when you make decisions, and take things slowly. With the right judgment, things could go well on the 7th, 8th, 26th, and 27th. An excellent positive period in your emotional life, with pleasant days on the 12th–14th and the weekend of the 22nd–23rd. Don't make a wrong move on the 9th–11th, 17th, or 18th; keep calm on the 24th and 25th. Be fair, and forget old antagonisms and rivalries. Trying to get revenge won't pay. **My advice:** Combine business with pleasure, take a nice holiday and have a good time.

Sagittarius NOVEMBER 23–DECEMBER 21

The general outlook is still unsettled. Your emotional life is uncertain and complicated; the 12th–14th and 19th–21st could bring worries. Say what you think in order to clear the air; good days to do so are the 15th–16th, 24th, and 25th. A positive Mercury influence is helpful in financial matters. Discuss business affairs on the 9th–11th and avoid a quarrel on the 26th or 27th. After the 24th there is an all-around improvement, but take care in dealings with business matters abroad. **My advice:** Sort out your private life and make an important decision.

Capricorn DECEMBER 22–JANUARY 20

With extra energy and efficiency, you may be able to extend your activities with excellent results. Don't be impatient and irritable on the weekends of the 15th–16th and 22nd–23rd. Be diplomatic and don't rush things. Concentrate on your work and ignore gossip, or you will find it difficult to get along with your family and the people you work with. In your emotional life, happy days are the 12th–14th, 17th, 18th, 26th, and 27th. **My advice:** Take care of your health; Mars indicates the possibility of accidents.

Aquarius JANUARY 21–FEBRUARY 18

Important news and information. Mercury, in your sign, helps you to make intelligent decisions. A great many things are happening; make sure you come to the right decision. Don't be influenced by the wrong people on the 3rd and 4th; think twice about offers or proposals on the 17th and 18th. Travel, if you have to, but not on the 24th–25th. Your emotional life gets more exciting toward the end of the month, and you have a satisfying weekend on the 15th–16th. The 28th is a good day for taking a chance. **My advice:** Make the most of this month's opportunities.

Pisces FEBRUARY 19–MARCH 20

With initiative you can turn good luck into personal success. Show your enthusiasm. With Jupiter and Venus in your sign, you will have a happy time both in your emotional life and at work. You can take a gamble, but only in moderation. Your best days are the 2nd–4th, 12th, 13th, and 22nd–23rd. A good time for cooperating with others. You're on the right track and have no need to worry on the 5th and 6th; what's done cannot be undone. **My advice:** Remember that miracles have a habit of happening to those who believe in them.

THE NATURAL TOUCH TO LOVELIER SKIN

Ilona of Hungary

By Brenda Simpson. Special writer.

American women traveling throughout Europe discovered many years ago the value of true professional skin care. Although beauty salon facials were always available in America, skin care, which requires highly advanced para-medical training, was available only in European countries. It's only been in recent years that a few highly specialized skin care salons were established in this country. Unfortunately, because the necessary specialized training is not available in America yet, the number of such skin care salons is at a premium.

SKIN CARE WITH SPECTACULAR RESULTS.

At the foot of the beautiful Rocky Mountains, in the city of Denver, there is a skin care center which makes headlines not only in the city, but throughout the country. **ILONA OF HUNGARY,** a beautiful blonde of Hungarian background and extraction with an ivory-like, flawless complexion, operates the European Skin Care Center in Denver's posh Cherry Creek area. Celebrities from Hollywood, society leaders from Washington, D.C., New York, and other parts of the country, come to see her. Many of her clients also include doctors and their families.

They often have to wait weeks to get an appointment. And days when she has to turn away 20-25 people are not uncommon. Ilona is building a new skin care center now with new and updated facilities which will help reduce waiting time a great deal.

SHE DOESN'T PROMISE MIRACLES — SHE DELIVERS RESULTS.

Ilona's reputation is due partly to the cosmetics she prepares from her European formulas made with special natural mineral and magnesium-rich water imported from Europe, and partly to her extraordinary knowledge about skin care and ability to formulate skin care products for various skin types exposed to a dry or mild climate.

Her greatest achievement, however, is a scientifically controlled **HOME SKIN CARE PROGRAM** for women unable to visit professional skin care salons. American women can now follow a successful skin care program in the privacy in their home using cosmetics developed by a throughly trained, knowledgable *PROFESSIONAL.*

A famous person once said: "an ounce of prevention is worth a ton of cure." Ilona's skin care rituals, too, are based on prevention rather than cure. The thousands of clients she's treated in her salon and those who use her unique home skin care methods, are positive proof she is doing something right. Praises pour in daily about the results of treatments, the superior quality of her cosmetics. Four large folders are filled with such testimonial letters.

Persons with dry skin, wrinkles, oily skin, large pores, blemishes, acne and other annoying skin problems have found relief, at long last, by following her successful skin care rituals.

IT'S HERE!



The only **FACIAL MIST** available throughout the United States.

MAGNESIUM THE MAGIC MINERAL.

It is known that women in Budapest, even the elderly, seldom develop wrinkles and possess radiant complexions. What are the secrets behind their wrinkle-free glowing complexions?

Scientists discovered an unusual combination of natural minerals and magnesium exists in the water around budapest, with many of the same vital components which constitute healthy human skin cells. MAGNESIUM is a very important mineral in the human body. As far as the complexion is concerned, it is impossible to maintain a moisture balance in the skin without the proper amount of magnesium. Lack of it causes the skin cells to weaken, shrink in size, and allow body moisture to leak out, leaving the skin wrinkled and old looking.

The precious natural mineral and magnesium-rich water has always been used in a variety of ways. Specially erected bath houses in Budapest became favorite health spas of the world's upper classes. (Documented in encyclopedias.)

Through special installation of pipes, the water reaches the homes of well-to-do families to be used for bathing and drinking. Residents of Budapest can buy the water bottled and drink it as a table water. Tourists ask for the **KRISTALYVIZ** when arriving in the city.

A nutritionist at the World Health Organization suggested drinking at least one quart of natural mineral water a day and indicated that cellulite can be avoided by regular intake of natural water. For a spring water to be classified as **MINERAL WATER,** it must contain a certain amount of dissolved minerals per liter. The Hungarian Kristalyviz is one of the rare ones in Europe that is truly a mineral water. The **KRISTALYVIZ** is also available in America for drinking purpose and can be ordered by mail directly from **ILONA OF HUNGARY.**

But Ilona stepped further ahead and introduced a new product to her fine line of cosmetics. The Natural Mineral Water is also available in propellant-free aerosol cans as a **FACIAL MIST.** The can is free of chemicals or propellants and only pure, completely Natural Mineral Water bathes the skin.

FIRST TIME IN AMERICA.

Until now, the scientific facts about natural minerals and magnesium were not utilized in making cosmetics in America.

Ilona explains: "Cosmetics are usually made with municipal water which is treated with chloromines, chlorines and other chemicals. My skin care products contain none of these unnatural elements. I import this special water, given to us by nature, directly from Budapest to make my cosmetics. I use it for my **FACIAL MIST** and people who want to have added beauty from "within" can drink it."

The natural mineral and magnesium-rich water from the thermal springs in Budapest with high biological properties contributes to the very unique and valuable characteristics of **ILONA OF HUNGARY** skin care products.

For the woman who is conscious about her skin and desires to develop a clear complexion, the Hungarian **KRISTALYVIZ** is an extra plus.

SKIN CARE AT HOME.

A special booklet, SKIN CARE AT HOME, describing Ilona's cosmetics and successful methods for home complexion care, is now also available. Just fill out the coupon below and mail it with your $1.00 payment to her address. Then if you decide to try her cosmetics, the full amount will be credited to your first order. The $1.00 for the booklet will be the best investment you ever made for your skin. On your next trip, stop in Denver for an appointment in ILONA OF HUNGARY, European Skin Care Center. You will be glad you did.

ILONA OF HUNGARY V-6
361 So. Colorado Blvd.
Denver, Colo 80222

Please rush me your skin care booklet.
Enclosed is $1.00 which will be credited on my first order for your cosmetics.

To avoid delay please print or type.

Name:_____

Address:_____

City:_____ Zip Code:_____





You'll enjoy every course at The Cloister.

Fourteen perfect Teniko courts, 36 spectacular holes of golf, unspoiled five-mile beach, gracious amenities and superb full-course dining. All are included at $111 per person double for 4 days, 3 nights, plus gratuities (except from March 15 to June 1). Write or call The Cloister Hotel, Sea Island, Ga. 31561 (912-638-3611). Out-state call toll-free 800-841-3223.

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For the very few who are very fortunate there is La Toc. A perfect resort, surrounded by the unspoiled Caribbean island of St. Lucia. Hotel La Toc and La Toc Villas have all the luxuries you expect and all the seclusion you've always sought. Your travel agent can give you more information, or, you may phone La Toc Reservations (212) 983-2510 and ask for Ms. Valentino or write Cunard Resorts, 555 Fifth Ave., New York, New York 10017.

By Despina Messinesi

START SPRING NOW

Zoom-town diversions, sports of all seasons, now bloom-booming in Vancouver, British Columbia

To catch an early spring, that tender season of first flowerings and Botticelli greens, head northwest to Vancouver in British Columbia, Canada. The direction may sound preposterous unless you know that Vancouver is kept warm by the Japan Current, is sheltered by Vancouver Island, and that the city spreads between snowed mountain ranges and the Pacific waters in the Strait of Georgia. Spring in Vancouver strikes in February. Then, crocuses and daffodils bloom gloriously.

Seeing the town

Vancouver booms. A cosmopolitan harbor city attracting talents, it is the major port for shipping out lumber, pulp, paper—the solid forest industry, number one in British Columbia. In the natural harbor, the groupings of floating logs resemble enormous textured brown mats. Along the waterfront, grain, stored in silos the size of spaceships, flows into waiting freighters.

Downtown Vancouver—where things keep moving—shoots both upwards and down underground. In the CAVU ("ceiling and visibility unlimited" in aeronautical jargon) atmosphere, stunning skyscrapers like vertical mirrors reflect the sky, mountains, and other towers; and many of them rise over underground malls the size of mini-cities.

Hotels in the heart-part

Among the emphatic additions to Vancouver's above-and-below architecture is the Royal Centre in the middle of the downtown section at the corner of Burrard and Georgia Streets. The Royal Bank of Canada, a squat two-story building, stands on the corner. (Be sure to go into the bank and up to the second floor to see the Indian mural, an entire wall made by the 'Ksan tribe of the Northwest, well known for their fine wood carvings.)

In contrast, the Royal Bank Tower, with angular corner buttresses—actually ventilation ducts—rises thirty-eight stories; and the attractive new Hyatt Regency Vancouver hotel, a few notches lower. An outside elevator (the signature of many Hyatt hotels) lifts guests to the Odyssey, a dinner-dance-and-view restaurant all Plexiglas and glass. Around five-thirty in the afternoon, you can barely squeeze into the bamboo and rattan bar off the mirrored lobby.

At the Hyatt you find pleasant rooms, restaurants, a Health Club with pool and saunas on the fourth floor. Underground, the Royal Centre's mall, two levels deep, has shops, cleaners, hairdressers, drugstores, restaurants—seventy choices in all. Special: the Kaede Japanese restaurant with kimonoed waitresses, a tempura bar, and good table service.

Catercorner from the Royal Centre is the sedate Hotel Vancouver, originally run by the railroads and now operated by Hilton International. Freshly spruced-up, the Vancouver is filled with charm, large rooms, good big bathrooms. The Timber Club serves excellent meals in a woodsy decor; and the Panorama Roof, once the tallest landmark of the city, remains a favorite dinner spot with soft danceable music.

Can't stop shopping

Three special blocks on Robson Street (parallel to Georgia Street)—lined with little shops selling European delicacies, china, and glass, and generally run by Europeans—are known as Robsonstrasse, which doesn't mean that all the shops are run by Germans. The street has a hodgepodge, human-scale look—in contrast to the massive new high-rises.

The venerable Hudson's Bay Company, which opened up much of Canada through its traders and trappers, now has huge department stores in all the provinces but continues to keep trading posts in the Far North. In Vancouver, "the Bay"—as the company is called—is on Geor-

(Continued on page 92)



MARTHA VOUTAS







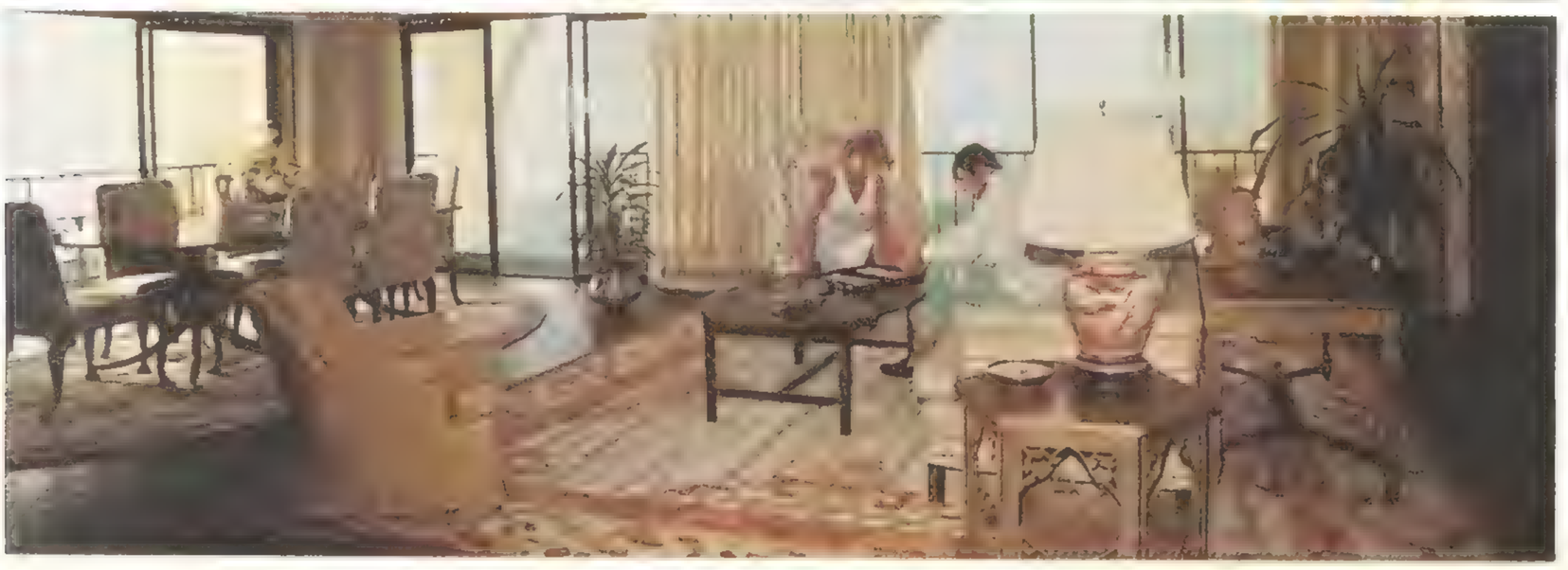
Lilly follows the sun to Bermuda

The Southampton Princess

Pack up your Lillys and head for the luxurious Southampton Princess where you'll find resort living at its best. For openers, there's a fabulous tennis complex with eleven all-weather courts, and touring pro Ilie Nastase on hand. You can swim, snorkel, or just relax at the private beach club. There's also an executive golf course, health club, indoor pool, and fabulous shopping right at the resort. Gourmets will delight in its fine restaurants—the renowned Newport Room or the new Wine Cellar for fine vintages and perhaps a midnight cheese fondue. The casual way to enjoy the good life in Bermuda: a collection of Lilly's imaginative prints—from sports clothes to evening looks—the fashion signature of sun followers everywhere.







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"I know when I look good in what I'm wearing.

"And when I'm dressed in a Doncaster, I look and feel my best.

"Because I know it's an exclusive design. Made up for me alone. In the color and fabric of my choice.

"Of course, custom touches like these aren't available in off-the-rack clothes. Even in the Doncaster price range—from $80 to $250.

"I also like the way Doncaster presents its collections. I go to a private showing in my Doncaster saleswoman's home.

"I can take my time looking over the dresses, suits and ensembles from Doncaster.

"And if I need sportswear, I can choose from Young Traditions, Doncaster's quality line of separates and coordinates.

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Mike Tanner
Doncaster, Dept. V275
Rutherfordton, N.C. 28139

____ I'd like to be invited to the next Doncaster showing in my area.

____ I'd like information on becoming a Doncaster saleswoman.

Name _____

Address _____

City _____

State _____ Zip _____

CONTINUED FROM PAGE 90

Vancouver buys at "the Bay": furs, sweaters, Eskimo artifacts

gia Street across from the new Granville Mall, a broad, carless, curving stretch six blocks long. Best buys at "the Bay": Eskimo and Indian arts, furs, and the naturally waterproof sweaters (in naturally black and white wools) made by the Cowichan Indians.

Pacific Centre, another new superblock complex, rises diagonally across from "the Bay." The new white monolithic structure of Eaton's Department Store contrasts with the thirty-story-tall Toronto Dominion Tower of tinted glass, a controversial building that is known as the "Black Tower." The underpinnings of Pacific Centre are twenty-some shops in a pleasant underground mall. Plans call for the mall to be linked to the Four Seasons Hotel, which is now in construction across Georgia Street.

Eating for new



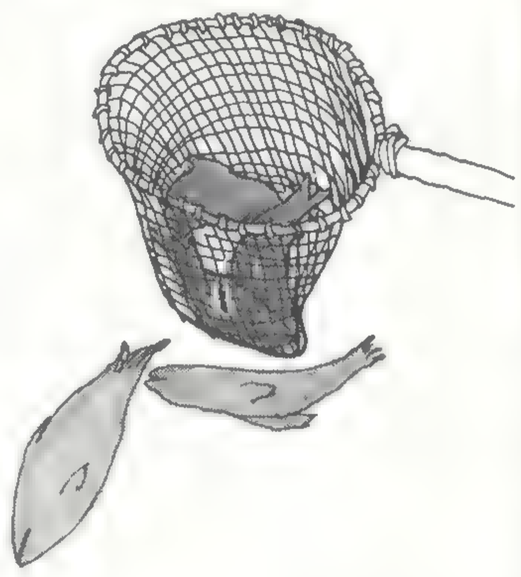
Chinatown with its primary-colored shops, intriguing food markets is just a few blocks away from Vancouver's high-rise downtown area. Among the many restaurants, the Chi Lin Palace in the Lotus Gardens Hotel is first-rate.

In Vancouver, progress and preservation coexist happily. The fever for restoring and preserving has spread all over the city but is especially remarkable in Gastown, the center of town in the mid 1800's. A preserve of warm-red brick buildings (once warehouses and hotels and now handsomely revived), Gastown earned the City of Vancouver the National Award of Honour at the 1974 Conference of Heritage Canada.

Gastown, a marvelous people-watching place, is filled with boutiques, restaurants, alleys with potted trees, and flower-garlanded streetlights. Among the many good small eating places, there is Chez Joel, a French *bistro* with Provincial sideboards, red brick walls, a handful of tables at street level, a few more on a balcony, and another half-dozen on the sidewalk on Gaoler's Mews. A few doors away, Le Coq au Vin, unprepossessing from the outside, serves excellent sole with oysters and mushrooms. At the Meatmarket, a casual snacking place, you broil your own steak or can order one of sixteen varieties of hamburgers.

One of the newest Gastown additions is the Noodle Makers, a superb Chinese restaurant with excellent service and a pool filled with carp that guests like to feed.

The treat of Vancouver is, of course, fish—especially salmon. Along the waterfront—the city's lifeline—The Cannery, a star seafood restaurant, stands above the boat piers and serves fish and shrimp that come straight off the boats. Everybody knows the no-name coffee shop at the bottom of Campbell Avenue on the piers. At lunchtime, the place (closed at night), jams up with businessmen who like the fast service and wonderful fish, which they can see being unloaded outside the windows.



The only place that prepares Northwest Coast Indian food—fried seaweed, barbecued duck and salmon, and Indian bread—is Muck a Muck, 1724 Davie

(Continued on page 94)

"People come from all over the world to play the golf course. They should come for the tennis, too."
CHICAGO TRIBUNE

"Oscar de la Renta's source of inspiration"
TOWN & COUNTRY

"The food and service are superb."
SATURDAY REVIEW

". . . smiling, extra-friendly Dominicans who work here make it something special"
FIELDING'S GUIDE TO THE CARIBBEAN

What more can we say?

Except to say you can enjoy all that and more at two exceptional hotels: Hotel Romana, near the Sugar Mill, with its Caribbean charm and the luxurious Casa de Campo on the golf course. For more information, see your travel agent or write: COSTASUR, Dept. "VG" P.O. Box 1329, Vero Beach, Florida 32960.

COSTASUR
La Romana, Dominican Republic

Represented by Hetland & Stevens, Inc.

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Wherever an unzipped letter goes, trouble follows. Extra steps in the sorting operations. Extra stops along the way. Don't hold up mail service.

USE ZIP

A lot of blonde
without a lot of bleach.

For once, you can have it both ways.
Because Born Blonde gives you
real one-two blonding, with a lightener to lift
the darkness out and a toner to put the blondeness in.
But here's the difference: Born Blonde's
toner hasn't a single solitary drop of peroxide.
Instead of peroxide, we lace our toner with
creamy conditioners. (After all, what good is blonde
hair if it's not shiny healthy-looking blonde hair?)
You won't be wishy-washy, kind of, sort of blonde. You
won't be tough, brassy, bleached-out blonde.
What you'll be is real blonde.
And is there any other blonde to be?



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Vogue Travel

CONTINUED FROM PAGE 92

Victoria by floatplane, to take tea like a dowager queen

Street, open only for dinner. It's not an easy place to find, so don't despair.

Safe tip: At all restaurants, reserve in advance.

From Cloud Nine, the revolving-roof restaurant on the new forty-two-story downtown tower, the streamlined Sheraton-Landmark Hotel, you dine pleasantly and in one hour get a 360-degree sea-gull view of the Vancouver seascape.

One of the pleasantest Trader Vic's restaurants—with sunlight pouring in through enormous bow windows overlooking the harbor—is in the Bayshore Inn. At the attractive Bayshore, the guests may arrive by boat and tie up at the Inn's docks, arrive by floatplane and walk to the hotel, or drive up by car. From the Bayshore rooms, with cozy electric blankets, you hear the hoot-hoot of the boats, see the gulls swoop and skim the water, look down on hundreds of boat masts, and watch the tankers refueling at the floating service centers. Day or night (when everything glitters), it's a stunning panorama.

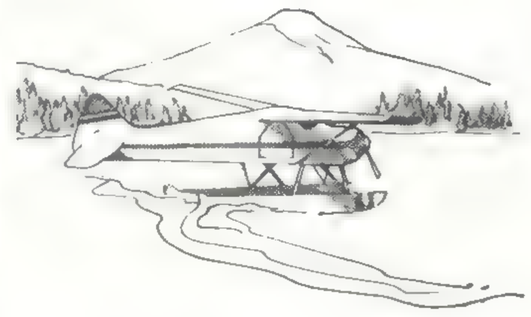
Special note: Tap water in Vancouver has the silky feel of rainwater, is deliciously soft on the skin. In a city circled with water like an island, hair goes limp or curls just where you don't want it. Be warned.

You go to the mountain

Leaving spring and downtown behind, you can ski as late as April only thirty minutes away from downtown Vancouver. Even if you don't, dining at the Grouse Nest is something visitors should do once. For starters you drive through Stanley Park, a massive forest of Douglas firs edging downtown, then cross the inlet on Lion's Gate Bridge, a lacy festoon of wires, to North Vancouver and to the aerial tramway for the ride up Grouse Mountain. At the top, you step directly into the Grouse Nest restaurant—not a flake of snow on your shoes. Vancouver spreads wide and far below; and, as you dine, skiers swoop downhill along lighted trails.



Sports of all stripes



Golf, sailing, and fishing are all-year sports in Vancouver. An indoor attraction, also twelve months, is The Vancouver Art Gallery. It's a hive of activities: movies, lectures, concerts, and exhibitions ranging from "Tilt! Pinball Machines, 1931-1955" to "Images: Stone B.C." (British Columbia in this instance), a major show of ancient stone art, most of it dating from A.D. 100 to 1495.

Victoriana

From Vancouver to Victoria, the relaxed, flower-filled capital of B.C., it's a forty-minute flight on a floatplane, skimming over blue water with masses of islands green as spinach on Wedgwood.

It's a dream way of traveling: Lifting off from the pier near the Bayshore Inn in Vancouver, you step off at the jetty of Victoria's Empress Hotel, an ivy-wrapped monument. Undoubtedly because of the traditional tea and crunchy scones for which the Empress is known, people call the hotel's recent refurbishing "Operation Teacup." The Empress together with the old Parliament Building, a Viennese *torte* in stone outlined in lights at night, are unending delights. Nearby, the young Provincial Museum—grey marble, beige stone, and Gothic arches—adds a burst of energy, the pace of Now. ▽

For further information on British Columbia, write Vogue Travel, Department BC, P.O. Box 3374, Grand Central Station, New York, N.Y. 10017.

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. . . and see your lashes look so naturally lovely everyone will believe they're born-beautiful. Maybelline combines waterproof, smudge-proof lashcolor with the neat, unique Tri-Comb. Result: look natural lashes . . . easy as 1-2-3!



1. Comb-colors from base to tips.



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Fine make-up sensibly priced.

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Now that we know for sure the moon isn't made of green cheese...
isn't it time for the cosmetic world to come down to earth, too?

Cosmetic science has been making some real progress lately. We know. We're leading the way.

Germaine Monteil® was first to offer the skin protein, collagen, in a practical beauty treatment. Supplegen.® The enormous success of Supplegen is due to the enthusiasm of the women who try it. Not to any wild claims from us.

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And our new "balancing" shampoo, Super Sheen.®..offers extraordinary conditioning benefits because it is chemically balanced and undiluted...100% shampoo. Promise? Fact.

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And because there is no cosmetic ingredient of any kind that may not prove irritating to someone...sometime...including those labeled "hypo-allergenic"...we decline to make that promise also. Or to reduce the quality of our cosmetics because of it.

Talk to your Germaine Monteil Beauty Consultant. She's at your favorite department or specialty store, everyday.

The only promises she'll make...are those she can keep.

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INSIDERS' IDEA BAG

START PLANNING "OFF THE RACK"

On a folding coatrack, hang up all the things you think you want to pack. It's an ideal system for mixing and matching colors, choosing accessories, avoiding duplication, making brutal eliminations, and not forgetting something vital. (The Duke of Windsor always had shirts, ties, socks, handkerchiefs, sweaters, ascots neatly laid out in piles—like a still life—on his bed before they were packed by his valet.)

PUT YOUR CLOTHES ON PAPER

Plotting your travel clothes on paper is like doing a crossword puzzle—it's a game you best play alone. On one sheet, under such headings as travel, sports, day, evening, list all the clothes possibilities suitable for *this* trip because of climate, geography, or activities. Take a mental inventory of the clothes hanging in your closet as well as those you might need to buy—remembering belts, scarves, jewelry, T-shirts, tennis clothes, shoes, and handbags.

On a second sheet, jot down in the left-hand column the days of the week you plan to be away—one week, a month, a long weekend. Across the top of this same sheet, make three columns headed A.M., lunch, and evening. Then, start writing in what you plan to wear.

If you're traveling overnight, put down "grey pants suit," if that is it, plus coat, raincoat, shoes, bag, the works. Presumably, you know what hour you will be arriving, so under the heading "evening" on that date, scribble down what you hope to wear on that night. If it's a tropical place, something gauzy and floaty, but remember to add the indispensable little cover-up, evening shoes, and handbag.

You'll find that you will be scratching out and scribbling and might even have to redo the second sheet; but it's a good way of planning combinations, repeats, and making drastic eliminations. The plan works like a mental dress rehearsal, pricking the imagination and making you visualize the scenes to come.

Of course, the wardrobe blueprint never works out to a T, but at least you'll be spared taking more clothes than you need, won't run short, will be able to cope with any situation. The night you had jotted down that you presumably would be wearing the dreamy, orange-sherbet chiffon, you may be stranded on a sailboat without a breath of breeze. Once you're on terra firma, your one wish that evening—pop into the nearest diner for a hamburger, dive into a hot tub, and jump into bed; but at least you'll have the right nightgown.

PACK SKIRTS AND DRESSES INSIDE OUT

It sounds mad, but it works. Any creases that do turn up on clothes will be inverted, won't stick out like paper-doll clothes.

MAKE THE CRUISE SHIP YOUR YACHT

When a cruise ship is scheduled to dock at 8 A.M. and sail at 2 P.M.—which is what happens regularly in the Caribbean—count on having about four hours to spend onshore. Docking maneuvers take normally about an hour and passengers are requested to board ship one hour before sailing time. Be a Scrooge with your time. Don't waste a second. Ask the cruise director of the ship what there is to see, to buy, and what shore excursions are planned before you hastily sign up and pay for a tour. You might like to hire a car and go for a swim, stop to buy flowers, visit a special collection in a museum. Pretend the mammoth cruise ship is your private yacht and do only what gives you pleasure. Question the cruise director until he's hit on something that appeals to you—he always will.

Shire-Tex®
by Davenshire



The Custom Look by Davenshire . . . in a subtly dashing, stylized herringbone weave, these are pants to wear anywhere at any time, AM or PM . . . in the country, the city or Suburbia. 100% polyester and completely washable . . . black/white or brown/white. At fine stores the country over,

By Melva Weber

HEALTH

**Adding up your dinner plate . . .
the good life with a bad heart . . . delayed-action dieting . . .
and the effects of marijuana on breasts**

PROTEIN BY THE NUMBERS: HOW TO BE SURE YOUR FOOD ADDS UP

Everybody understands counting calories—but how to tell how much protein we should eat, how much is in various foods? Even harder, how to tell whether food proteins are complete, with all eight of the amino acids our bodies can't make but need for good health (see page 150 for more about that)?

At Stanford University, Dr. Harold L. Rice and Dr. Andrew H. Pettifor have developed a measuring stick for counting units of protein as if they were calories. Their protein unit, the Probyte, amounts to one calorie made up of eight amino acids in ideal proportions. Each amino acid is measured in Pro*bits*; so a Probyte doesn't exist until all its Probits are in place. Leftover Probits then go to make up the next complete Probyte.

As a start toward a protein-unit system, Dr. Rice and Dr. Pettifor made a table of the Probyte-Probit scores of some basic foods. You need about forty-eight Probytes per day—about the same number as the recommendation in grams of high-quality protein. It's a system that should clear up confusion about complete and incomplete proteins, said Dr. Rice. Also should boost our knowledge of amino acids, help toward healthier choices at the supermarket or restaurant table.

PSORIASIS STOPPED... AT LAST

The reddening, crusty, disfiguring skin disease called psoriasis has up to now been classed "chronic and relapsing." A new medical specialty, photochemotherapy, brightens hope of making psoriasis a disease of the past. A Boston research team headed by Dr. John A. Parrish used oral doses of methoxsalen, a drug that has been used for other skin diseases for twenty years, in a group of severely affected psoriasis patients. After taking the capsules, the patient's skin was irradiated with intense, longwave ultraviolet rays. In every case, psoriasis cleared completely following a series of the pill-plus-light treatments; before, therapy efforts had been failures and each person was more than 50 percent covered by psoriatic skin lesions. What's ahead: At least a year of follow-up, careful medical study, producing more special radiation equipment, searching out any possible side effects, training medical specialists in safe use of the machinery.

ASPIRIN-SMASHING, A MEDICAL MUST

Though aspirin is known as one of the safest of drugs, it's sometimes found to cause bleeding in the stomach and intestines. Martin I. Blake, Ph.D. of the University of Illinois College of Pharmacy reported that bleeding was found to start where undissolved aspirin touched the gastrointestinal walls. Because of these findings, he suggests that aspirin should never be swallowed whole but be chewed thoroughly and taken with plenty of water, or crushed and stirred into a glass of orange juice.

CAN WEIGHT GAIN MAKE YOU PREGNANT?

Well, it could alter the fit of a birth-control diaphragm. If you lose or gain ten or more pounds, you should check with your doctor and have your diaphragm refitted, according to Dr. Leonard Schonberg of the New York Chapter of Planned Parenthood.

IS POT-SMOKING A BREAST-BUILDER?

Two Harvard surgeons, Dr. John W. Harmon and Dr. Menelaos A. Aliapoulios, say that heavy use of marijuana can cause enlarged breasts in men. They have seen sixteen pot-smoking male patients so far who have gynecomastia, or abnormal breast development. After study to rule out other possible causes, and finding that in some patients the unwanted breasts diminished when pot-smoking was stopped, the doctors concluded there is a definite connection. However, as to the use of marijuana as a breast-builder by women who would like larger breasts, Dr. Harmon said chances of success are slight, about one in a hundred. Another thought: Dr. Robert L. DuPont, director of the National Institute on Drug Abuse, reported that marijuana hasn't been proven harmful, he believes it to be dangerous.

HEART PATIENTS–BACK IN THE ACTION

In the bad old days, people who survived heart attacks would live as virtual invalids to avoid all possible strain. Today's postcoronary care includes returning to normal activity by gradually increased exercises, heart and body stress-testing that reveals the cardiac state of health, and a positively vigorous approach to living. On the forefront: cardiac rehabilitation at highly specialized clinical centers. Training, testing, and therapy under skilled medical monitoring get the ambulatory patient safely back into the action. One source: Amsco/Rehab (a division of American Sterilizer Company) has cardiac and pulmonary rehabilitation centers, called CPR's, a chain of over thirty-five facilities for outpatient care. People who have had heart attacks begin their regular visits to the CPR as soon as they leave the hospital—or they may start the rehabilitation program while still hospitalized. CPR's admit coronary patients only on doctors' referrals. Other users of cardiac rehabilitation: people with angina, post-heart-surgery patients.

EARLY EATERS, LATER DIETERS

Some of us always thought that babies who began eating solid foods such as cereals and infant fruits and vegetables at an early age would have the best nutritional start in life. But Dr. David M. Paige of the Department of Maternal and Child Health at The Johns Hopkins University believes too-early beginning of baby foods may spell trouble—such as obesity—later on in life. In a study of 130 babies, Dr. Paige found almost all infants being fed in excess of the recommended requirements, mostly owing to the early introduction of special infant foods. At about two months old, said Dr. Paige, babies' nutritional needs are well met by milk or milk formula. Other foods may be an economic burden to parents and potentially a long-term biological burden for the baby.

PUT YOUR HEALTH TO THE IRON TEST

The argument continues over whether iron-deficiency anemia is so prevalent in America that the iron fortification of bread and flour should be further increased. Some people fear that the iron-enrichment plan proposed by the Food and Drug Administration may be hazardous to people who have iron-storage diseases. Not known: how many people actually are affected by either of the problems, iron anemia or iron overload.

At the University of Washington in Seattle, Dr. James D. Cook and Dr. Clement Finch have developed a new method of testing a tiny drop of blood that measures the iron-bearing blood protein ferritin, accurately reflecting the state of iron storage in the body and giving more precise data than the standard measurements. And the test detected those people with a tendency toward excessive blood iron—a condition that can be fatal if not treated in time.



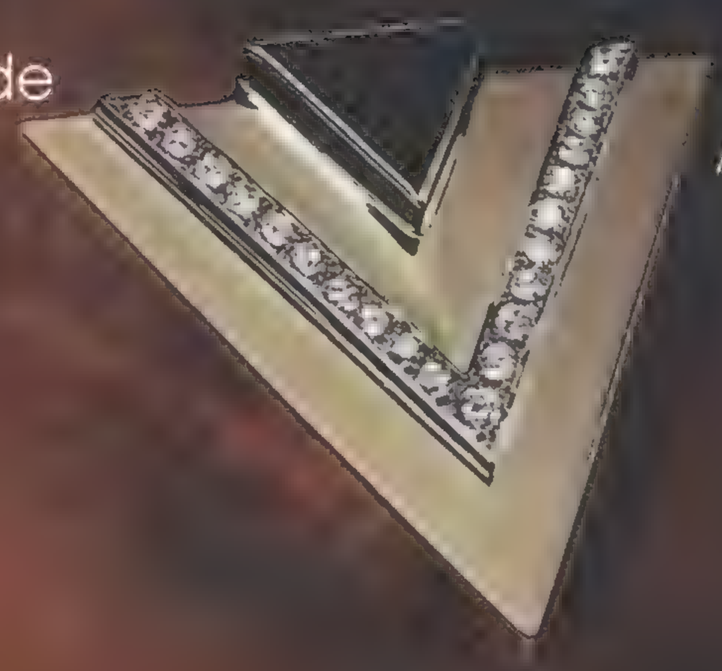
NEAL BARR

Beautiful Gleamer: a cape-collared party wrap so lustrous it reflects every moonbeam. And when you're in the spotlight, its dazzle is divine. From loungewear in our own Satin Ravissant® of anti-cling Antron® III nylon. Peacock (shown), its cape underlined with Crystalene Blue. Or in Orchid Corsage with Lilty Lavender. 8 to 18. About $32. Vanity Fair Mills, Inc., 640 Fifth Ave., New York.

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You're the last person
to have an old hat attitude
towards diamonds.



A diamond is for now

Your jeweler can show you many exciting diamond pieces starting as low as $200. De Beers Consolidated Mines, Ltd.

VOGUE BOUTIQUE

FEBRUARY DELECTABLES . . .

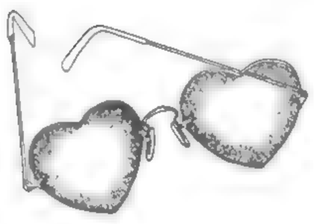

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CHARM-WRAPPINGS: Paper découpage . . . 5. Gold lace hearts and endless, more extravagant delights . . . at Brandon's Memorabilia and Serendipity III.


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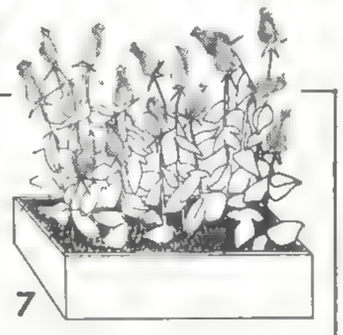
6. FOR LOLITAS AND OTHER CHARMERS . . . heart-glasses, properly rose tinted. Optique Boutique, 8653 Sunset Blvd., L.A. $35.

Treasures!

The most charming dresses if e'er there were dresses . . . for at-home beguiling now (and the prettiest ways of beach dressing ever!) **1.** Thin white cotton (as fine as a princess's bed sheet!) square-necked dress, sleeveless and falling softly in three ruffled tiers to ankle, closing in three tiny ties down the back like a perfect baby dress! $58. By La Grande Truanderie at Saks Fifth Avenue, N.Y.C. (late February). . . . **2.** For reading love letters . . . white gauze dress to the floor, V-necked front and back inset with lace, loose, ruffled "pinafore" sleeves, bow-tying at the sides of waist. $150. By Belle France at Valeska, 822 Lexington Ave., N.Y.C. . . . **3.** White thin cotton dancing dress, lace-edged round bias ruffled sleeves and waist, and thickly lace-edged "handkerchief" hem to mid-calf . . . bare backed and bow-tying at back of neck and back of waist . . . $72. By La Grande Truanderie at Saks Fifth Ave., N.Y.C. (late February).


4

MARTHA VOUTAS


7

What to do with roses . . .

To give . . . 7. Tiny pink sweetheart roses growing out of mossy greenhouse flats, $20. Tony's Flower Store, 33 E. 68th St., N.Y.C. Tel. (212) 249-8807. **Everything else . . .** *The Art of Cooking with Roses* by Jean Gordon, Noonday Press. . . . From how to make rose beads for necklaces, rose candles, to pralines à la rose, rose ice cream, rosy pork and lamb, scrambled eggs with roses, rose wine, pickled rosebuds, rose honey, and rose butter (the better to butter your bread for rose-petal sandwiches!)—**ENDLESSLY ROSY!**


8

BARBARA BERSELL

I steeled my heart
'Gainst Cupids dart.
And vowed in love
I ne'er should fall;
But, one day, you
Came into view,
And soon my vows
Were broken all.

FOR LOVERS WITH A SWEET SENSE OF HUMOR . . . 4. Old-fashioned valentines. . . . The best at: Brandon's Memorabilia, 1 W. 30th St., Room 202, N.Y.C.; Serendipity III, 225 E. 60th St., N.Y.C.; Sideshows, 184 9th Ave., N.Y.C.; Penny Arcade, 1164 2nd Ave., N.Y.C.; Propinquity, 8915 Santa Monica Blvd., West Hollywood, Calif.

Fabulous!

A treasure for lingerie collectors . . . **8.** Palest dove-grey silk satin chemise, tiny scalloped-edged and hand-embroidered point d'esprit. Completely hand finished. $110. Madonna, 223 E. 60th St., N.Y.C.

OBSERVATIONS


9

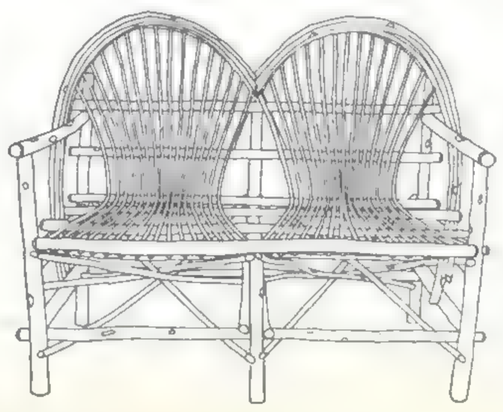
PARIS PRETTINESS: 9. Kitty Russell's pale-green linen eyeleted and scalloped-edged "charm dress" cut like Victorian lingerie. From Mohanjeet, 12 rue Jacob, $21. 10. Jerry Hall's "sleep-lingerie": white cotton camisole and bloomers, edged in eyelet lace. By Valisère. $30. At Charvy, 33 rue Tronchet.

MARY RUSSELL

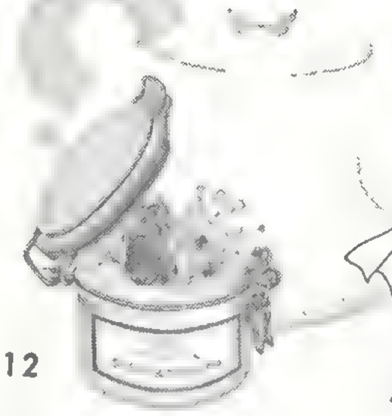


The love present:

What else but a *Love seat* . . . **11.** California willow love seat, $450. Waldo Designs at Waldo Designs, 8759 Melrose Ave., L.A. and Bloomingdale's, N.Y.C.


11

Love-food

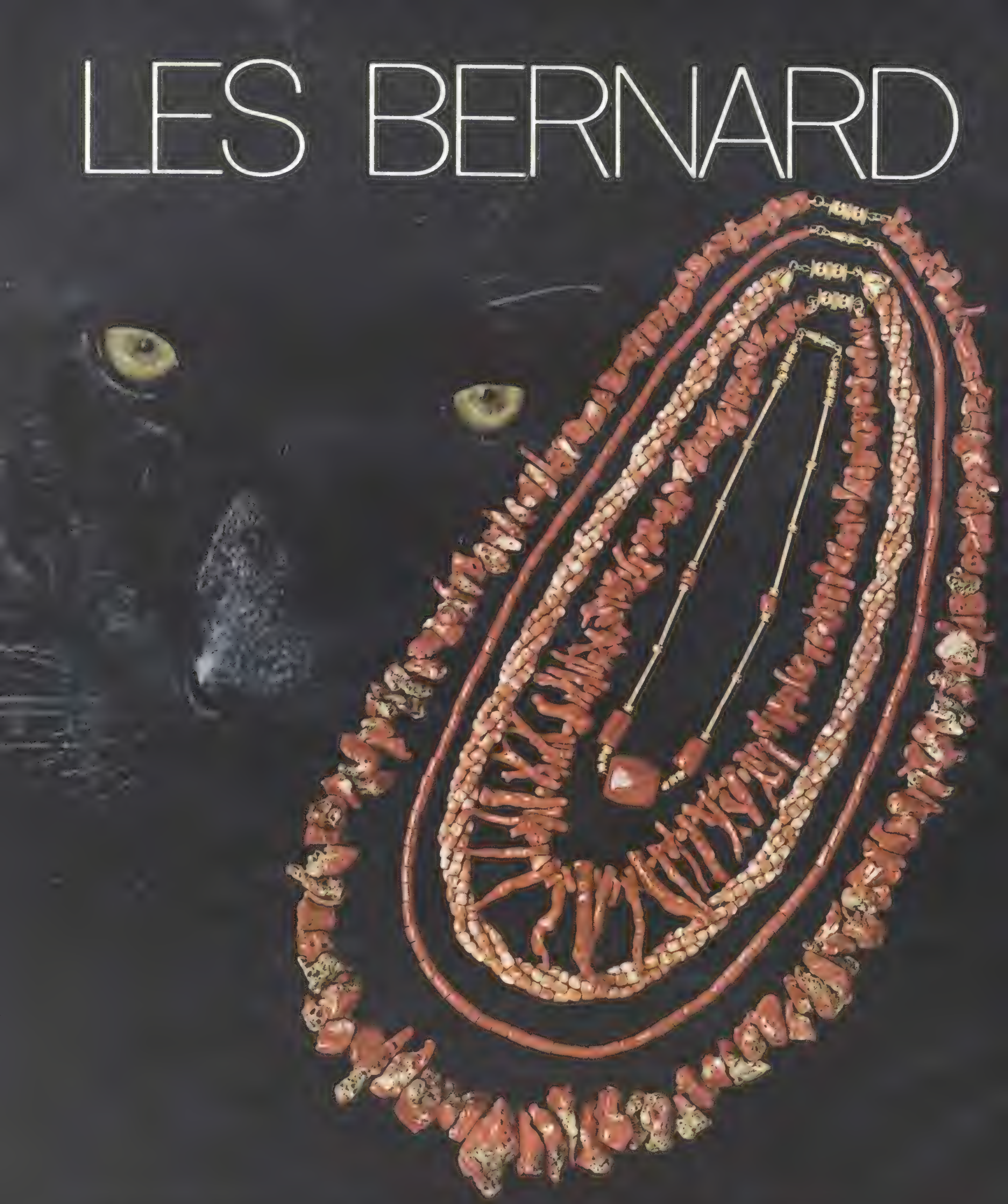

12

CAROL BANEVER


13

12. "Sweet Bettina" tea . . . most beautiful to look at—and love potions must taste this way! A mix of wild flowers, rosebuds (whole), camomile, spearmint, alfalfa, and nasturtiums. $9, the jar. At Eli Zabar's E.A.T., 1064 Madison Ave., N.Y.C. **13.** "A crock of love cookies". . . handpainted cookie tin filled with 12 fat superb shortbread hearts, $17.50. Also from E.A.T.

LES BERNARD



RARE SPECIES: Mediterranean coral—we call it "red gold." It's easy to see why, when it's been fashioned in the inimitable Les Bernard style. Here, from the center: coral nuggets, branch coral, twist coral, tubular coral, and remarkable root coral, just a few from a collection of coral treasures, $15.00 to $150.00, at Bonwit Teller, Bullocks, Garfinckel's, Sakowitz, and other fine stores, or write Les Bernard, Inc., 417 Fifth Ave., N.Y. 10016.

VOGUE BOUTIQUE

FEBRUARY REVIVERS—For when winter is finally getting to you . . . or . . . somehow February can be terrific!

EASY-DRESSES (A trick to lift cold-day spirits!): **1.** Red baby flannel (printed with tiny white hearts)—yoke-gathered, mandarin-collared full-dress, waist narrowly sashed to wrap front or tie back, $45. From Belle France at Valeska, 822 Lexington Ave., N.Y.C. **2.** Cream wool jersey full-dress to below the knee, softly gathered like a dancer's blouse and slit from neck to waist to waist-tie front or back, $90. Betsey Bunky and Nini, 237 E. 53rd St., N.Y.C. **3.** The Paris Tent-Dress . . . (and the *best* tent-dress in town!). Original French jeweler's smock—oatmeal-colored cotton *toile* gathered front and back from a stitched and side-buttoned collarband, to belt and blouse or wear loose with boots now . . . with flattest beach sandals and bare legs all summer! $50. La Samaritaine, Paris, at Sermoneta, 740 Madison Ave., N.Y.C.


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5

Nifty pullovers . . .

4. Full "tunic" of black, dark green, and white plaid cotton . . . sleeves to roll, collar closing à la Russe. To wear belted over sweater and flannel trousers now—a bikini when summer comes! $11. Mexican Art Annex, 23 W. 56th St., N.Y.C. **5.** Fisherman pull . . . ivory wool, bateau-necked, long, and ample (it's *the* sweater for summer sailing and evening beach walks). $40. Greek Island Ltd., 215 E. 49th St., N.Y.C.

OBSERVATIONS



Discovery. One of the best boutiques in Europe. Everything designer's attractive owners Ursula Rade and Elizabeth Bossard . . . Khaki cotton poplin trench coat (stitched, mottling of pockets) wrap skirt ($35), washed green [illegible] sleeves to roll. To be [illegible]. Available by mail At Bendel's, 68th St. Wells Basic 8, Zurich, Switzerland

PARIS . . .

Gale Lopez's very personal way of coat-dressing . . . smashing! 6. Her antique velvet (flea market) kimono lined with her old lynx coat. . . . Her favorite look with jeans! 7. Same Big Shape—more luxe . . . Chinese silk and cotton-embroidered and rabbit-lined kimono, from Compagnie Française de l'Orient et de la Chine, Faubourg St. Honoré.


6


7

MARY RUSSELL


8


9

More revivers with charm . . .

8. Bordeaux, navy, and cream plaid wrap skirt, of heavy madras cotton, calf-long and edged with a flat ruffle of pleats, to wear with pullovers and moccasins—or with T-shirts this summer . . . $40. By Belle France at Valeska, 822 Lexington Ave., N.Y.C. **9.** For Spring, from La Maison Bleue . . . oatmeal thin flannel waist-wrapped and gathered culottes ($60); pullover-blouse of vanilla cotton, gathered and full sleeved like a smock ($58). Both, La Maison Bleue at Bendel's, N.Y.C.

BARBARA BERSELL

Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothing or the confidence born of wealth.

Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it had for so very many years on the continent.

Today, the entire Orlane collection is now sold by trained consultants at finer stores throughout the United States, as well as Europe.

Super Hydratante B21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated with unique and costly ingredients, Super Hydratante will balance the moisture level of your skin while imparting a radiant glow to your complexion. $45.00

ORLANE.

An advantage shared by the world's most beautiful women.



For the Orlane store nearest you, see page 74, or write: Orlane, 680 Fifth Avenue, New York 10019, Paris, London

The Best Clothes in the World

We have a Valentine for you this month: the best clothes from the best spring collections all over the world—New York, Paris, London, Italy. It is *the* biggest February fashion issue we have ever done. And we didn't do it because we love numbers—we love the clothes and the whole modern concept of dressing they stand for. Simplicity is the news—everywhere. Every top designer has the message: simple, charming things to wear when you want to wear them. There are no more rules about certain fabrics for certain times of day or certain times of year. Corduroy is no longer a winter word; crêpe de Chine is no longer a spring word; cotton is no longer a summer word—the newest coat you can own for spring is a simple cotton smock of a coat (and the new way to wear it is as a total look, with its own shirt and skirt!), and your spring "suit" can be two little cotton knit sweaters and a skirt. Nothing is important looking anymore—the biggest big-evening dress is as unstuffy and unstructured as a T-shirt; on a hanger, you'd scarcely notice it. And that is the point about the best clothes in the world today (a hundred-or-so of which you're about to see when you turn the page): they aren't "hanger" clothes, they are people clothes—and they are an easy, unpretentious, straightforward delight!

FASHION NOW



AMERICAN FASHION—THE MOVERS

A lot of people make clothes, but the twenty-two people in these pages (eleven Americans, eleven Europeans) go further: they make fashion —they give our times its look. Not in the old high-handed sense; they don't dictate, they simply approach the question of dressing today in the most modern, realistic, and attractive way . . . each in his (or her) own style, with a particular kind of wearer in mind. . . . Here, then, along with what we see as tops in their Spring/Summer Collections, a look at the designers themselves— how they see their clothes and on whom.

Calvin Klein



DEBORAH TURBEVILLE

American Casual at the top of its form!—Calvin Klein starts with the kinds of looks American women have always loved best and takes off in new directions: "My clothes are loose, easy, and sexy— on blouses, I put the top button low so a woman can't button it up too far . . . even fabrics like terry cloth are cut to be sexy on the body. But the mood is always casual . . . sleeves rolled or crushed to make it seem as if the clothes had been worn a lot." Here, in his workroom, Calvin and Calvin-wearers: actress Elizabeth Ashley, model Sara Kapp, photographer Berry Berenson Perkins.

The new look of khaki at Calvin Klein . . . on Elizabeth, *far left,* the smock dress—the charm of the high little squared-off neckline and loose, rolled sleeves! About $78. At Bonwit Teller; Montaldo's; Kaufmann's; Neiman-Marcus; Liberty House, Hawaii. . . . The coat as a way of dressing with its own shirt and skirt—the three-piece khaki turn-out worn by Sara, *center:* the short-sleeve shirt and wrap skirt, to put under a super-duper smock of a coat with big, easy, hands-in-pockets pockets (it also happens to be a raincoat—all Calvin's khakis can stand up to a shower). Shirt, about $58; skirt, about $32. At Saks Fifth Avenue; Nan Duskin; Neiman-Marcus. Coat, about $110. At Altman's; Montaldo's; Neiman-Marcus; I. Magnin. . . . Fatigues-dressing!—Berry, *left,* in the zip-front khaki jumpsuit, sleeves rolled, legs rolled—a natural! About $90. At Bloomingdale's; Montaldo's; Neiman-Marcus; Bullock's. Everything in Tandler Textiles-Nino poplin fabric of polyester and cotton. Hair, Christiaan. Makeup here, and on the following ten pages, by Sandra Linter. Other stores carrying ideas from the American and European Collections shown in this issue, page 184.



One of the hottest new up-and-comers in fashion, Britta does clothes that are easy, uncomplicated, casual with a work-and-fatigues clothes feeling to them—"simple, honest, innocent clothes, wrapping around the body like air . . . everything is just one step up from blue jeans and a T-shirt." Here, Britta with models Yasmine Sokal and Katja Schuler in Cinnamon Wear.

Britta, *far left,* in her coral Indian shirt with a mandarin collar, buttoned over a white knit T-shirt and tucked into jeans-narrow khaki cotton pants. Shirt, about $25; pants, about $29. At Henri Bendel. . . . Classic Cinnamon Wear classics: Yasmine, *center,* in a perfect little khaki cotton man-tailored shirt, long-sleeved peach cotton knit T-shirt, and great khaki cotton pants with a high waistband, side buckles, buttoned flap pockets. Shirt, about $27; pants, about $33. At Altman's, Sakowitz; J.W. Robinson, Beverly Hills. Katja, *right,* in pine-green cotton fatigue dressing—the oversized cotton madras overshirt with a matching narrow, pocketed skirt, white knit T-shirt—the kind of clothes you can live in—and enjoy—day after day. Overshirt, about $30; skirt, about $32. At Henri Bendel; Neusteters; Bullock's. All deliveries, mid-February. Hair, Mark Sephton.



Britta Bauer Luhrs—Cinnamon Wear

Halston



DEBORAH TURBEVILLE

More than a way of dressing, Halston is a way of life—simple, sophisticated clothes that send off shots heard 'round the world! Opposite, the Halston message at night: "I did the Skimp because it's upbeat . . . especially for evening—what's more enticing than a pair of beautiful legs on the dance floor." Here, the Skimp worn by Betsy Theodoracopulos . . . the sequinned caftan on Elsa Peretti.

Opposite: Halston at home, with Pretty Pretty, his macaw (perched, far left) and Betsy Theodoracopulos (seated) in the barest Skimp—a little tank-top navy matte jersey—"especially for dancing!" With a matching navy jersey drawstring skirt—when you want to be all legs, the skirt can be worn as a cape. Both, of rayon (Pomezia fabric). About $360. Mid-February, at Bergdorf Goodman; O'Neil's; Jacobson's; Stanley Korshak. . . . Nobody but nobody does sequins like Halston! Elsa Peretti (standing) wears his newest turn on a caftan—a thin, gauzy shimmer of navy-blue sequins to the ankle—the easiest, most glamorous look at night. A Halston winner! Of Sequins International fabric. About $520. Mid-February, at Martha; Nan Duskin; Joseph Horne; Jacobson's; Stanley Korshak; I. Magnin. All the jewelry by Elsa Peretti. Hair, Marc Sinclaire of Elizabeth Arden.

"My most important shape is the large but controlled silhouette—
a tent, really, but the fabric is always so soft
that it falls against the body, not away from it." . . . John Kloss speaks
to the any-age young woman who likes to relax
into fluid, uncomplicated, body-conscious clothes—on-the-go women like
Barbaralee Diamonstein, Katja Schuler, and Claire Wesselman,
who wear them here, at Tom Wesselman's New York studio.

In front of Tom Wesselman's "Bedroom Painting #30," John on the ladder, Christiaan (who did the hair on both pages) with his back to the camera . . . and the girls in their nifty new John Klosses: On Barbaralee, *left,* the three-piece turnout in pale salmon—as pulled-together as a suit but newer, easier, and light years more versatile—the little T-shirt and dirndl in cotton knit, the rolled-sleeve smock of a coat in woven cotton. T-shirt, about $16; dirndl, about $40; coat, about $170. By John Kloss for Mel Mortman. At Saks Fifth Avenue; I. Magnin. . . . Breeze-dressing, *center*—Katja in the soft, sleeveless peach-color tent, all the fullness held by a high little yoke. Of Encron Golden Touch polyester; about $84. At Bloomingdale's; Claire Pearone; Sakowitz; Swanson's. . . . On Claire, *right,* the charmer!—the puff-sleeve, sash-back, hands-in-pockets tent dress in airy terra-cotta cotton gauze printed with tiny, tiny leaves. About $92. At Elizabeth Arden Salons; G. Fox; Sanger-Harris; Sakowitz. Both tent dresses, by John Kloss, A Division of the Kreisler Group.



"When I traveled across the country with my fall collection,
women in every city asked me to do dresses
they could wear to a cocktail party, then onto dinner and a restaurant."
Which is how come the big news at Bill Blass this spring is:
The Cocktail Dress—no designer is quicker
to recognize a need . . . and to fill it! Examples in black, opposite,
worn by actresses Valerie Perrine and Aurore Clément.

With Bill at La Grenouille, Valerie (seated) and Aurore in two looks that tell the whole story: "The cocktail dress must look as good from the back as from the front because a woman is seen from all angles standing at a party, and it must be pretty—even provocative—when she's sitting across a table." . . . The black silk-satin crepe on Valerie, with one butterfly sleeve of lace. Of Lafitte fabric; Whelan lace of rayon and silk. Dress, about $590. Martha; Nan Duskin; Stanley Korshak; Neusteters. . . . Aurore, *far right,* wears the black silk georgette—a slip of a dress under its own gauzy covering, with a spill of lacy ruffles down the back. Of Kabat Textile fabric; Whelan lace of rayon and silk; about $550. Bergdorf Goodman; Hutzler's; Stanley Korshak; I. Magnin. Accessories for both pages, next to last page this issue.



DEBORAH TURBEVILLE



Geoffrey Beene is perfection without stuffiness, romance without violins—the key is his coloring and fabric ("the most luxurious in the world today") and the utter simplicity of his small, soft line. His clothes are expensive . . . and irresistible. Here, on Gloria Vanderbilt and Sally Kellerman.



At his grey-and-chrome showroom, *top of the page,* Gloria Vanderbilt with Geoffrey Beene (and her own mirror-image) in the newest Ultrasuede dress—the super-soft, small-falling tent shape with a shallow scoop neck—to fill with a Beene plaid scarf. Fabric by Springs Mills. About $335. At Lord & Taylor; Nan Duskin; Montaldo's; Maison Blanche; Dayton's; Neiman-Marcus; I. Magnin. . . . *Above,* Gloria wears the two-piece dress with the tiny waist and bouffant skirt ("my most prophetic silhouette") in a delicious little print of pink flowers on cotton batiste—*the* summer party dress! And, with a skimpy T-shirt instead of the blouse, the skirt relaxes into a whole other mood of dressing—versatility is also what Beene is about; his clothes move around in your wardrobe! Yves Gonnet fabric. About $595. At Bonwit Teller; Nan Duskin; Dayton's; I. Magnin.





Sally Kellerman, *top of the page,* in one of Geoffrey's marvelous crêpe de Chine pyjamas—the ivory shirt with no closings so it just lies flat against the throat; the pleat-top trousers not too wide or too narrow—perfect! The perfect coat to throw over it—over anything—the trenchcoat in beige cotton chino. Trousers and shirt, about $400; coat, of Saddler Textiles fabric, about $275. At Bonwit Teller; Nan Duskin; Frost Bros.; I. Magnin. . . . On Sally, *above,* the great all-around dress—the bois de rose yoked tent in softest raw silk. To wear loose, or belted with a twist of hemp; to put over a printed silk shirt, or with nothing underneath —the color is beautiful for the skin! About $325. At Saks Fifth Avenue; Nan Duskin; Marshall Field; Harzfeld's; Sakowitz; Liberty House, Hawaii. Hair, Suga of Suga Salon. Makeup, Sandra Linter. Accessories, next to last page of this issue.

DEBORAH TURBEVILLE

Mary McFadden does the most beautiful, exotic colors and shapes for evening. The news of "Fortuny" pleating "to give the body the look of classic Greek sculpture." And her trademark: the clothes that float—"every detail worked so the fabric will flow . . . sleeves are slit, the cut is bias, so the whole effect is that the body is floating!" Here, on Jean Vanderbilt and Beverly Johnson.



One of the most contemporary, individualistic young designers, Carol Horn is "inspired by color—soft, muted colors that blend and work together beautifully." Here, in SoHo with five friends.



DEBORAH TURBEVILLE

Donna Karan with Margaux Hemingway—"I chose Margaux because she is so full of life, youthful, beautiful, and very American." The same reasons American women love to dress in Donna's clothes —great-looking, pulled-together sportswear that "lets the woman come through with her own personality."

Donna Karan—Anne Klein



Opposite, Mary *(seated)*, in her New York apartment, in one of her brilliant block-print designs—silky coral-and-white tunic with sleeves that "float" off the shoulder over white pants. Top, of rayon; pants, of polyester. About $475. . . . Jean Vanderbilt *(left)* in jade-green "Fortuny" pleats—a knockout backless dress that falls straight to the floor. Of polyester. About $475. . . . Beverly Johnson *(right)* in marigold "Fortuny" pleats—small, off-the-shoulder sleeves with tiny buttons, fluted hem—simple, subtle . . . glamorous! Of polyester. About $510. Everything, at Henri Bendel; Nan Duskin; Martha, Palm Beach, Bal Harbour; Jacobson's; Claire Pearone; Sakowitz; Giorgio. Hair, Kinoko of Suga.

Carol *(standing, back row)* in one of her super smock jackets—loose, shirty, big pockets, in natural cotton. . . . *From the left:* Michi Blixt in the airiest kind of summer dressing—two-piece natural cotton gauze with spice embroidery—soft, short-sleeve smock top, drawstring skirt. Top, about $36; skirt, about $44. Bloomingdale's; Hutzler's; Higbee's; Swanson's; Sanger-Harris; Sakowitz. . . . Phillis Goldman wears the newest strapless top—a piece of mulberry jersey to wrap and tie, front or back—matching mulberry skirt. Of Avril rayon and Avlin polyester. Top, about $10; skirt, about $25. Bloomingdale's; Swanson's; Sanger-Harris; Neusteters. . . . The dress on a drawstring, center—Elieba Levine in blueberry knit, with a bare halter top, matching fichu. Of Avril rayon and Avlin polyester. About $33. Bloomingdale's; Swanson's; Sakowitz. . . . Stephanie Gunther wears the T-shirt dress—the softest, easiest—spice knit with a gathered scoop neck. Of Avril rayon and Avlin polyester. About $33. Bloomingdale's; Hutzler's; Sanger-Harris. . . . Far right, Usha Heller in a long mulberry knit with the prettiest sleeves—soft, elbow-long, with drawstring ties to pull and bare the upper arm—"I did many different sleeves, but I love the bare ones!" Of Avril rayon and Avlin polyester. About $52. Bloomingdale's; G. Fox; Hutzler's; Swanson's; Sanger-Harris; Neusteters. Everything, Carol Horn's Habitat. Hair, Christiaan.

Margaux *(seated, right)* in the perfect covering—a little kimono of a coatdress to wear as a coat or dress—in straw-color raw silk with roll-up sleeves, elasticized waist, wrapped over tobacco raw silk pants—"I used natural fabrics and in the raw silk group kept to the colors of nature." Coat, about $200; pants, about $106. Available, mid-February, Bloomingdale's; Kaufmann's; L.S. Ayres; The Denver; J.W. Robinson. . . . Cool uncluttered white—Donna *(far right)* in her beautiful new turn on suit-dressing—short-sleeve gabardine "peon" jacket over a matching bias skirt, with a bare little tank top underneath. Woolmark turnout, of wool loomed in America (Anglo Fabrics). Jacket, about $96; skirt, about $100. Top, of Nyesta nylon, about $26. At Bergdorf Goodman; Jordan Marsh, Boston; Rike's; Jacobson's; I. Magnin. Hair, by Christiaan. Makeup, both pages, by Sandra Linter. Accessories, next to last page of this issue.

Oscar de la Renta





DEBORAH TURBEVILLE

Kasper gives us what we're looking for today—
"clothes that can be used several ways to make a wardrobe
seem much larger than it is"—in the most attractive way:
easy shapes; soft, beautiful fabrics . . .
and his prices don't take your breath away!
One of his best looks, here, on Barbara Walters.

For lunch—or dinner—with Kasper at La Goulue, Barbara, *below,* wears the soft, sleeveless dress and yoked-back coat in brown-and-white crepe. Timeless, seasonless . . . and the coat has a rich, full life on its own: over other dresses, separate pieces (Kasper's pongee shirt and pants, for instance), or even as a dress itself. By Kasper for Joan Leslie. Of polyester. About $200. At Saks Fifth Avenue; Rich's; L.S. Ayres; Hudson's; Dayton's. Hair, both pages, Christiaan.



The King of Evening!—nobody makes a woman feel more like a woman at night,
and this, he says, is "the most feminine collection
I've ever done—fluid, fragile, diaphanous." And seductive.
At left, in his New York apartment,
Oscar and friends—Lois Chiles, Louise Melhado, Andrea Portago.

Opposite page, far left: Lois wears the short evening dress in taupe silk crepe de Chine, with the lightest little covering of matching coat and a scarf to wrap at the throat. Coat, about $220. Dress, about $200. At Lord & Taylor; Wanamaker's; Balliet's; Sakowitz; J. W. Robinson. . . . Louise, *center,* in the romantic two-piece dress—ivory silk crepe de Chine with touches of lace and deep, drifty flounces. Blouse, about $110. Skirt, about $295. At Martha; Balliet's; May D&F; I. Magnin. . . . On Andrea, *near left:* the sexiest evening dress in town!—the wrapped-and-bared red silk crepe de Chine with flounces blowing. Dress, about $495. Available mid-February, at Elizabeth Arden Salons; Nan Duskin; Maison Blanche; Sakowitz.



EUROPEAN FASHION—THE MOVERS

On these 14 pages, the big guns in Paris, London, Italy—like their American counterparts in the preceding pages, the designers who most influence the way women dress today . . . and will be dressing tomorrow. Here, from their new Ready-to-Wear Collections, the looks we see as key this season . . . worn by the women they love to dress.



DEBORAH TURBEVILLE



" 'La mode' passes, style remains,"—Saint Laurent is the genius who achieves the perfect balance between change and continuity; in every collection, he gives us not only the excitement of something totally new but new versions of the classics we all love best . . . with that special little slant that makes them even more desirable. Wearing examples of both, here: Loulou de la Falaise, Saint Laurent's Paris assistant, and Marina Schiano, his alter ego in New York.

With Yves, *opposite,* in the salon of his new Paris couture house, Loulou (standing) wears his loose, shirty wool-gabardine smock-jacket over a cotton pull, and one of the best wrap-skirts ever invented—in the hand it's just a piece of gabardine but on the body, wrapped and hooked like a kilt and tied at the side, it is *perfection!* About $190. Jacket, about $325. Pull, about $48. At Rive Gauche, N.Y.; Halle's; Jacobson's; Sakowitz; Swanson's; Frederick & Nelson. On Marina (seated, left), this year's turn on the sweater set—the looser, longer beige wool cardigan and soft, bare little cotton tank top worn with pleat-top trousers in caramel gabardine. Cardigan, about $95. Tank, about $48. Pants, about $180. At Bloomingdale's; Rive Gauche, Atlanta; Martha, Palm Beach, Bal Harbour; May D & F; Frederick & Nelson. The new dress—the white crepe dress with the short, easy sleeve and the breeze of pleats—worn by Loulou, *above left,* with a touch of black straw hat and silky scarf. Dress of acetate and viscose. About $410. At Rive Gauche, N.Y.; Sakowitz; May D & F. The charm of the middy—on Marina, *above right*—with its loose short sleeves and gathered skirt in charcoal-brown cotton poplin. The perky little gob hat—one of the irresistible touches of the collection. Middy, about $150. Matching skirt, about $155. At Bloomingdale's; Hutzler's; Rive Gauche, Atlanta; Stix Baer & Fuller; Sakowitz. These four pages; hair, Tony of Yvanyve's. Makeup, Tien of Yvanyve's.



Nobody understands better than Saint Laurent that good fashion casts a long shadow: his black Lurex top is still the best evening top in Paris—only now it's a little strapless tube of glitter. And his couture chemise of fall turns up here as everything from a peasant blouse to the most ravishing dress of summer, fragile as a Watteau in flowered chiffon.





Bare shoulders, black glitter, *top*—Marina wears Yves' sexy new Lurex tube over his skinny-hipped black crepe skirt. Top, about $50. Skirt, of acetate and viscose, about $210. At Saks Fifth Avenue; Rive Gauche, Washington; Bay Harbor; Joseph Horne; Swanson's. The new, ultra-romantic ankle-length chemise on Loulou, *above*—all float and transparency and pale, drifty Watteau flowers on silk chiffon—pink ones, blue ones, green, and yellow. Of Abraham fabric. About $455. At Rive Gauche, N.Y.; Martha, Palm Beach, Bal Harbour; I. Magnin. The chemise as a peasant blouse worn by Loulou, *right*—in a tiny-printed dark-red cotton with the big pouffy sleeves and low, wide ovaled neckline. Sometimes the neck was a little rounder, or squared to the shoulder . . . sometimes he showed it with pants . . . sometimes, as here, over his wonderful narrow black poplin dirndl with waist ties . . . sometimes tucked in. He did it many ways, in many prints. And you would love to own them all —they are charming!! This version, about $160. Skirt, about $155. At Bloomingdale's; Hutzler's; Rive Gauche, Washington; Bay Harbor.



DEBORAH TURBEVILLE

The Missonis



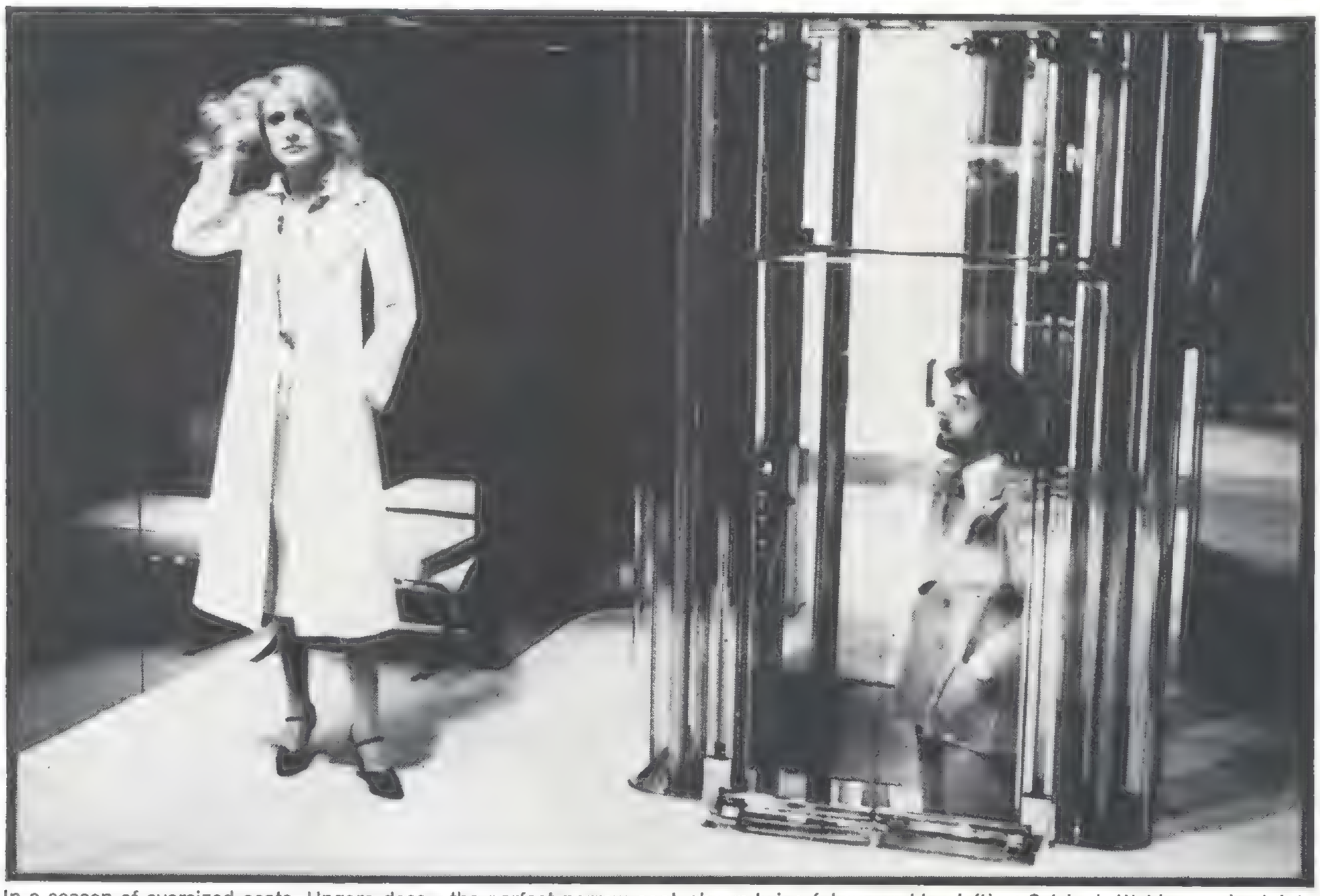
Rosita and Tai Missoni have always done the most extraordinary silky knit separates. This year's surprise: dresses—"treated as separates—worn over and under other dresses or pullovers." Here, Angela Missoni, Anna Bozza, Antonia Jannone



Top of the page: At the "fabbrica," Missonis in Missonis—Rosita, Tai, and (far right) their daughter, Angela, in the new rainbow-striped pull and skirt. Pull, about $78; skirt, about $140. . . . Antonia (center) wears one of the new Missoni dress looks—the aubergine silk chemise under a striped-knit pull. Dress, about $275; pull, about $110. . . . *Above,* with Rosita, Antonia (left) wears a "wardrobe" of dresses in thinnest layers of knit: plaid linen kimono coat to wear also as a robe; flowered coat-dress to wear as a coat and as a dress, and the perfect little bare T-shirt dress underneath—talk about versatility! Kimono, about $225; dress, about $340; T-shirt dress, about $140. . . . Anna Bozza (right) in the two-piece silk knit dress with a pullover top, striped linen knit pull underneath. Dress, about $195; pullover top, about $195; linen pull, about $100. All available April 15 (aubergine chemise and pull, June 1), at Bloomingdale's; Nan Duskin; Ultimo; Neiman-Marcus; I. Magnin.



Ungaro in the new chrome-and-glass showroom he designed—like his clothes—super-sleek and modern. . . . He called this collection "very simple, sophisticated, sportive. . . ." Here, worn by Sylvia de Waldner and Florence Grinda



In a season of oversized coats, Ungaro does—the perfect narrow coat, shown twice *(above and top left)* on Sylvia de Waldner—absolutely straight, simple white wool crepe—"you can wear it like a blazer." Here, slipped over one of the hits of the collection—the narrow silk chemise in pale green-and-beige pyjama stripes. Dress, of Bocchese fabric. Coat, of Lambe fabric, about $400. At Saks Fifth Avenue. . . . The new soft look of a suit at Ungaro, *top right*—the subtle varying of a print he does to perfection—Florence Grinda wears his silk shirt-jacket in vertical stripes of white, pale blue, and rust with a wool voile skirt striped on the diagonal in white, blue, and rust. Lambe fabric. At Martha; Frederick & Nelson; Holt Renfrew of Canada. Hair, by Carita.

DEBORAH TURBEVILLE



Karl Lagerfeld—Chloë

The essence of modern dressing—unstructured, weightless, totally feminine.... He says, "The basic idea is the simplest of all—a blouse and skirt. One must look twice to discover les raffinements du luxe"*.... Worn here—in Karl's Paris apartment—by Marie-France Acquaviva, his "right hand," and Stephane Audran one of the top actresses in France*



Opposite page: Shades of bois de rose—his favorite color. Stephane (seated, left) in one of Karl's ravishing two-piece crêpe de Chines—the palest bois de rose blouse, two-tone sash, pleated skirt. About $650. Saks Fifth Avenue; Neusteters.... Right: Marie-France in the thinnest of thin suèdes—without hems, without double stitching—"suède that becomes skin again." The loose blouse and skirt with his crêpe de Chine *dalmatique* and a matching suède fichu—the most charming way to pull a look together! Blouse, about $250; skirt, about $395; *dalmatique,* about $185; fichu, about $60. At Henri Bendel; Nan Duskin; Charles Gallay.... *This page, left:* Marie-France in the prettiest pale mauve crêpe de Chine print—like "Chinese porcelains"—slipped off the shoulder, wrapped at the waist, with a matching fichu. Of Bini fabric. Dress, about $750; fichu, about $175. At Saks Fifth Avenue.... Right: Stephane wears the most beautiful blouse in Paris—iridescent paillettes scattered on ivory crêpe de Chine, slit and wrapped over a soft, gathered black crêpe de Chine skirt. About $695. Henri Bendel; Nan Duskin; Lou Lattimore; Charles Gallay. All, Karl Lagerfeld for Chloë. Hair, Bruce of Jean-Marc Maniatis. Makeup, Thibault of Carita.

DEBORAH TURBEVILLE



"I've chosen these clothes and the two women who wear them—Gale Lopez and Claudia Niedzielski—to express fashion in terms of joy and gaiety," says Valentino. "I'm tired of sad-looking women, of drab suffragettes, of dull and unbecoming colors."



The leitmotif of his collection, *top of the page*—the collarless Mexican shirt-jacket he did in many fabrics, many colors, to wear as a shirt, as a jacket, over skirts or pants. Gale Lopez (standing) wears the jacket in thin white wool flannel over a grey crepe de Chine shirt with grey-and-white striped scarf, and his new white flannel trousers—wide-legged, wide waistband. Jacket, about $215; shirt, about $180; pants, about $175. . . . The jacket in softest grey suede on Claudia Niedzielski (seated) buttoned over a white silk soft-tie shirt; her head wrapped in a grey-and-white print scarf—very Valentino! Jacket, about $475; shirt, about $180. . . . Gale, *above,* in one of his charming little cocktail dresses—the small, dark flower-print crepe de Chine with the biggest, wrappiest fichu to tie over the shoulders. Dress, about $485; fichu, about $195. Everything, at Bloomingdale's; Claire Pearone; Neiman-Marcus; I. Magnin. Gale's hair, Christophe of Carita. Claudia's hair, Edouard & Frederic. Photographed in Paris, at Angelina's Tea Room.

DEBORAH TURBEVILLE



Givenchy, above, stands for beautiful, understated clothes that women love wearing forever. . . . "I like the look—easy, sophisticated, fresh . . ."

Freewheeling fashion of the future! Kenzo, below with "six friends, six young and dynamic girls . . ."

At the Givenchy Salon, *top of the page,* the Duchesse de Cadaval tries his newest—easiest—suit in a wonderful ochre poplin—the fabric of the season! With a roomy, yoked shirt-jacket, button-front skirt, and the surprise of a bare little T-shirt underneath, in ochre-and-beige stripes. Suit, about $380. At Bergdorf Goodman; Sakowitz; Frost Bros.; I. Magnin. Wool-and-acrylic T-shirt, about $75. At Sakowitz; Frost Bros.; I. Magnin. Hair, by Laurent Godeffroy. Makeup, by Olivier Echaudemaison.



Directly above, Kenzo (seated) in the courtyard at JAP with "six sources of inspiration, six outfits which let them live joyously and freely!" Starting left: model Tracy Weed, in his new "sweater set"—big cardigan coat and tiny V-neck pull in orange-and-violet print; red-and-white striped skirt. . . . Carrie Nygren, model, wears a super-big reversible black/grey cotton jacket over a bare, ankle-long reversible cotton dress. . . . Sayoko, his favorite Japanese model, in the show-stopper Japanese kimono—red-and-yellow flowers over tubular lime pants. . . . Barbara Schlager, PR girl, in the green-and-white striped mechanics overall. . . . Daphne Berthet, girl friday, in his blue-and-white striped romper; big shirt over it. . . . Laurie Heim, salesgirl, in a long, striped T-shirt dress over striped pants.



Rykiel proceeds from the premise that "the importance of clothes is the woman," and gives us only new, more perfect versions of the most feminine sweater-dressing in the world—worn, here, by her friends Régine Deforges and Isabelle Weingarten.



Isabelle, *top left,* wears one of the softer-than-ever sweater sets in palest ice-blue—the crayon-striped pull with ties floating (as they did throughout the collection), the cardigan with the new, looser sleeve. Cardigan, $135; pull, $110.... Régine, *top center* (next to Sonia), in pale pink—shoulder-tied pullover banded in stripes and same-color mohair cardigan with long skinny ties. Plus Sonia's wonderful pleat-front jersey skirt—unhemmed, unlined, it just goes with the body! Cardigan, $160; wool-and-angora pull, $120; pink skirt, $135....On Régine, *above left,* the newest coat—the loose, comfy Shetland sweater of a coat in pale pink with a dressing-gown border of cassis...to tie over one of her perfect little body pulls and jersey skirt. Sweater-coat, $215; pull, $80; skirt $135....Isabelle's striped pull, *below center*—cassis and pink, over the new button-front, hip-yoked pink jersey skirt. Angora-and-wool pull, $95; skirt, $150. All prices approximate. All, Bloomingdale's; Ultimo; Country Club Fashions. Hair, Jean-Marc Maniatis.

DEBORAH TURBEVILLE

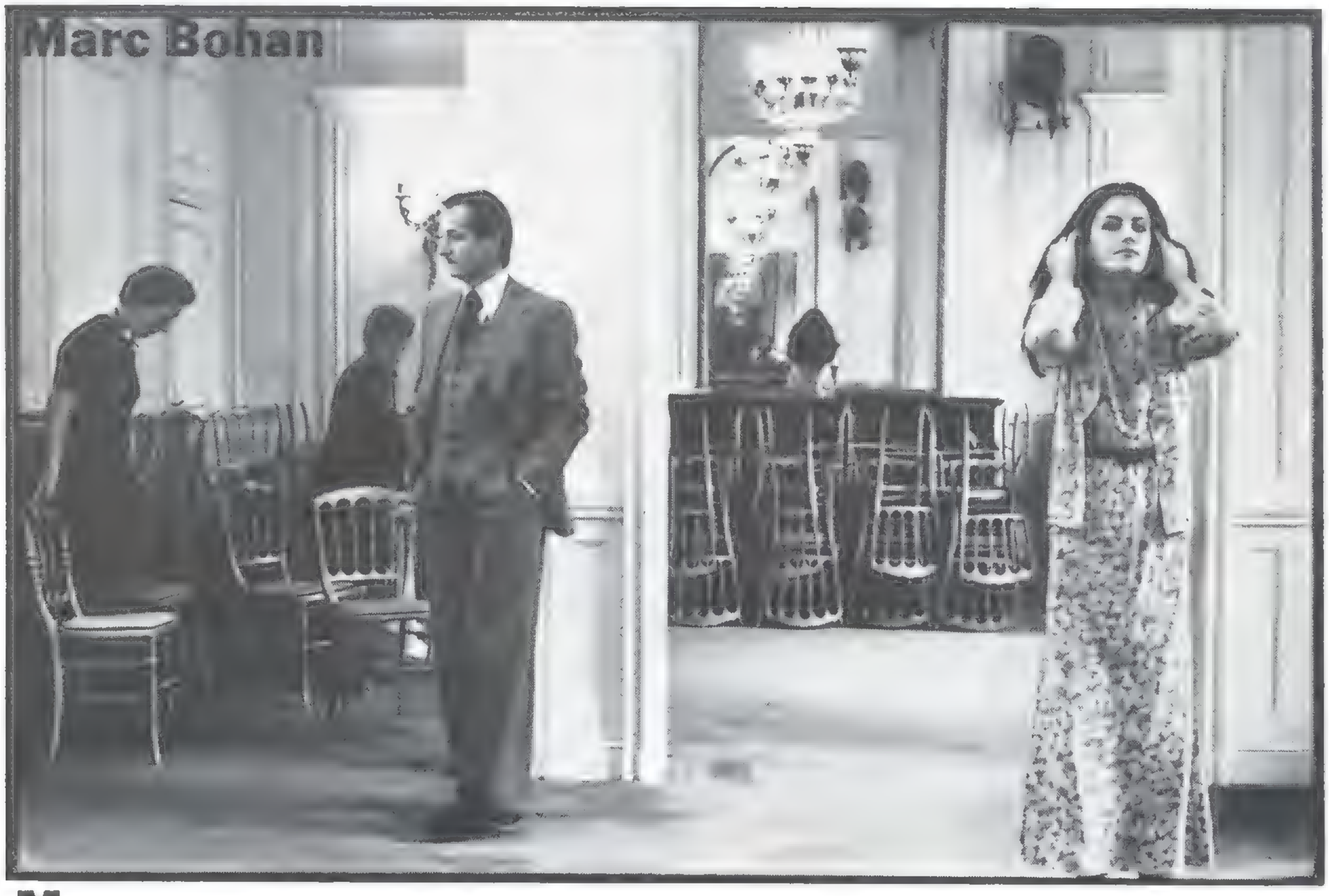
Jean Muir



The individualist's individualist, Jean Muir isn't trying to dress the world—"it's déjà vu to force everyone into a mold; designers should do what they feel their *customers will buy." Here, three of her kind: Paddy Grey, Clio Goldsmith, Louise Pleydell-Bouverie.*



In the bedroom of her all-white London flat, Jean and her chums...on Paddy, *top left,* the white glacé kid jerkin with the soft, extended sleeve—a Jean Muir signature!—over a white blouse, black jersey skirt. Jerkin, $305; skirt, $230. At Henri Bendel; Nan Duskin; Charles Gallay....The extended sleeve, *top right,* this time as the top of her beautiful little jumper-dress, worn by Clio in thinnest black glacé kid over a pristine white matte jersey blouse. Jumper-dress, $470; blouse, $205. At Henri Bendel; Nan Duskin; Frost Bros....*Above, left to right:* Jean in her basic Jean Muir black jersey; everyone else in her marvelous new suèdes...Louise, *second from the left,* wears the bougainvillaea suède coat-dress. $470. At Henri Bendel; Eleganza, N.J.; Nan Duskin; Garfinckel's; Frost Bros.; John Hogan. ...Clio, *in the foreground,* wears the flame suède drawstring smock with widening sleeve. Smock, $425. At Bonwit Teller; Nan Duskin: John Hogan....Paddy, *right,* in the pumpkin suède jumper-dress—the slightly high-waisted version, with an inset belt tying over the fullness in back. $475. At Henri Bendel; Nan Duskin; Frances Heffernan; Miss Jackson. All prices approximate.



Marc Bohan in the Dior Salon with Georgina Faucigny-Lucinge and Isabelle de Rosnay—the kind of women he loves to dress—"young, active, raffinée. . . . My collection is for town, for travel, anywhere in the world." . . . And always the softest, most feminine clothes—with a certain gentleness, a perfection of detail.



One of the prettiest looks at night, *top of the page:* Georgina Faucigny-Lucinge in his delicate flower print—pale green-and-beige crepe de Chine jacket and skirt, soft-tie crepe georgette blouses—a lovely way to go out . . . or to be at someone's house. By Christian Dior-New York of Besson fabric. About $600. At Saks Fifth Avenue; Woolf Brothers; Frederick & Nelson. Hair, Laurent Godeffroy. The most feminine tailoring, *directly above*—and one of Isabelle de Rosnay's favorite pants looks—a perfect little jacket and trouser-pleated pants in navy-and-white checks, with the extra-soft touch of a crepe de Chine blouse in a navy-and-white print. By Christian Dior-New York of Besson fabric. About $670. At Saks Fifth Avenue; Fanny's. Hair, Edouard & Frederic.



DEBORAH TURBEVILLE

Jacqueline Jacobson = Dorothée Bis, headquarters for the word's niftiest sweater-dressers who love her young upbeat look—women like "my two friends, Jacqueline Beltoise and Anita Saada—active, curious, adventurous."

Jacqueline Jacobson—Dorothée Bis



Scene on the Left Bank, *above*—one of the great new Dorothee Bis sweaters—the tiny tank top with narrow, narrow stripes—the perfect top to slip under her muffly sweaters and shawls . . . to wear alone. And it comes—the way you'd love to have it—in a batch of terrifically pretty colors. Here, apricot, pistachio, hydrangea, red, and grey, with matching boucle knit skirts. Jacqueline herself (flanked by her friends, Jacqueline Beltoise and Anita Saada)—is in black—the only color she ever wears! . . . Tank top, about $40; skirt, about $70. Bloomingdale's; Bullock's. Photographed at the Cafe Flore, Paris. Hair, Bruce of Jean-Marc Maniatis.

People
are talking about...

Gold and international economist Timothy Green's matter-of-every-notable-fact book, *How To Buy Gold,* with its on-target "Gold, like diamonds, is forever." . . . Parties! Parties! Parties! . . . The return of the tea-dance, vanguarded by always-ahead-of-the-moment Ahmet M. Ertegün and Peter J. Sharp for Bobby Short and his *The Mad Twenties* disc. Close-up, smoochy dancing to Lester Lanin (that's right—Lanin!), delicate cucumber sandwiches, real tea from silver urns, champagne punch, hard stuff—of course—and soft, soft lights. On each table, pots of fragiley flowering narcissus. Fox-trotting, two-stepping: the Thomas Kempners (that's Nan), the John McKendrys (that's Maxime), the Warhol gang. They go everywhere.



GUY WEBSTER

JOEL GREY and a French lily in his zany hand

WITTY-PRETTY BAL BLANC

Parties! Parties! Parties! The pretty-witty Bal Blanc created by seminal American artist Man Ray in Paris in 1931, re-created in Manhattan to celebrate the opening of the glorious Man Ray retrospective. A white-balloon and ribbon-streamer jungle, movies projected onto guests and exhibition-room floor. Almost everyone in white—Sir Roland Penrose and his Lady (the former Lee Miller) showing everyone the nude Man Ray did of her some forty years ago; the Earl McGraths (that's Camilla)—her father gave the '31 Bal Blanc. But the "new" Martha Mitchell sported beige-y orange. A mystery guest wore a white handkerchief instead of a fig leaf. "Don't be sad," Steve Allen the comic comforted, "it will cure itself."

FUN IN THE WHITE HOUSE

At the White House it's high-tums all the way with even state dinners gone fun and homey gala-glitter. Reports Françoise de la Renta, who, with her Oscar, recently attended: "Food, decorations, lighting superb! They make you feel at home there." Those feeling at home: Kay Graham, Larry Brown, the Tom Hovings, Mary Wells Lawrence, Deborah Kerr, Rosalind Russell, a mix of Ford friends and relations, politicals. And when Joel Grey did his song and dance act, flinging that money around as he sang "Money," even Treasury Secretary Bill Simon scrambled for souvenirs. Now Joel's capering through *Goodtime Charley,* the lily of France in his zany Dauphin hand. . . . The talk at White House parties, any parties anywhere: mandatory energy control, inflation, depression, unemployment, world hunger. "But," says our woman in Washington, "people don't seem to sound gloomy about any of it."

HANDS ACROSS THE SOUPE A L'OIGNON

The revival of Franco-American mutuality after De Gaulle years of intercountry non-coziness. What with President Ford and President Valéry Giscard d'Estaing ready to hold hands internationally, there are all sorts of political and cultural reciprocities in the offing. . . . Redskin running back Larry Brown's Washington restaurant and its tide-in, tide-out going downstairs for backgammon, to hard-rock jerk-and-jive in the discothèque, huddle in The Huddle for Larry's Legs (fried chicken) and Rosalie's Ribs (spareribs) or just plain old French cuisine. "Anything you want, baby, I can serve it," says Larry. He has: to Ethel and Ted Kennedy, George McGovern, Mayor Walter Washington. . . . The amazement of French readers at André Malraux's new volumes, *L'Irréal* and *Lazare.* Consensus: Malraux's greater than ever. Dealing with death, in *Lazare,* he never uses the word "death" but calls it *"métamorphose."* . . . The hunky-dory feeling that President Ford and his V.P. Rockefeller make a whole team, what with such sure indications as Ford appointing Rocky vice chairman of the potent Domestic Council. . . . The Mysteries of the East remark overheard in Pearl's, "The Asian-American movement is getting on its foot." . . . The savvy place to be in Manhattan on Sundays for "tunch" (lunch and tea) at 3:00, J.G. Melon's, an old lag bar gone cozy-comfy, high-high classy what with Mrs. William S. Paley (that's Babe), Princess Radziwill (that's Lee), the Peter Stones sighted delighted. . . . Rauschenberg's new "hoarfrost" series, an ecstatic experience—his traditional images imprinted on long panels of sheer silk, cheesecloth—spectral, apparitional, the chaotic world becomes high, elegant, persuasive art until we notice, midst the beauty, such newspaper headlines as "Police Bulldoze Russ Art Show."

HOLLYWOOD SHEIKH-TO-SHEIKH

The return of oldie jokes, the kind that pass from mouth to mouth, country to country. Heard at Dar Maghreb, Hollywood's newest must-be-seen-there restaurant: "Two partners agree that when one of them dies, the other will bury him with his half of the money. When the first man dies, his partner buries him—with a check for the exact amount." And the food and decor at Dar M. is strictly Moroccan. . . . The rush of American big businessmen to Iran to get in on the hottest deals, while Shah Mohammad Reza Pahlavi exhorts them to become "more aggressive and dynamic" on his terrain. The "king of kings" also says, "A king's business is nothing but a headache." Even when the king's sitting on all of that oil? . . . Manhattan's Patisserie Bonté where the most delicious cakes in town are made and where you see fine folk become gluttons. . . . The probability that Vladimir Horowitz will give a concert in New York come April. Can spring be far behind?

—LEO LERMAN



"Goldie" is the name that coined a thousand quips, but this little treasure is in no way as hard and metallic as gold. She's more like solar energy—a natural power source, brilliantly enlivening. Ever since she giggled her way out of the 1969 "Laugh-In" dance line, Oscar-winner ("Cactus Flower") actress Goldie's been a reliable refresher, making us feel more alive just because she is—even when, as one critic complained of "The Girl from Petrovka," bad direction has made her "merely winsome." Now, with Warren Beatty's "Shampoo" suds-up about to be seen on the screen, it's expectable that Goldie Hawn will recharge the world as Jill, hairdresser Beatty's dolly, roll her sunray eyes, bubble out in a grin, even (keep hoping)...giggle?

GOLDIE HAWN: the

AVEDON

super-jolt of joy





TWO PLAYS, BROADWAY GLORIES, SELF-EXPLAINED

Two brilliant English stage minds—one author, the other star—unwind the central myths of plays that make the New York theater blaze up this season

Why is this theater season different from all other recent seasons? Because the on-Broadway theater, reputed to be dying, even dead, this last decade, is, surprise!, all bright lights, hit shows —with a master mix of entertainments waiting their turns to soar. And the surprise within the surprise: a lifeline British invasion, a West End take-over of Broadway. Most dazzling of the conquerors, two intensely mythic pieces: *Sherlock Holmes* and *Equus*. Here, all about Holmes; on two following pages, all about *Equus*.

SHERLOCK HOLMES: star John Wood sleuths the sleuth

"We confine ourselves to the five senses, blocking out knowledge we'd otherwise have access to"

Some 108 actors have played Sherlock Holmes since he first stepped smartly onstage, in Manhattan, in 1899, and then proceeded, with casual, even languid grace, to undo stage fiends and audience hearts. This season's Holmes, a very great English actor John Wood, is indisputably closest to Sir Arthur Conan Doyle's original Great Detective. Here Wood tells about Holmes, the man, the myth.

"I did all the research that could be done. I read all the Holmes stories [they first began to come out in London, in 1887], and I made a verbatim record of every description of Holmes's behavior. I soaked myself in the original illustrations and tried to make those happen onstage. I also try to work in all the physical descriptions of Sherlock's behavior—the contrast between the kind of languor, the inertia, the immobility of countenance and the devouring energy, the kind of sprung-steel rapidity of movement that he was apparently capable of. I used that as the outside. And the hair and the face I just base on the original illustrations.

"The inside is infinitely more complicated and interesting than that. I keep on using this example to sum up how I feel about Holmes the man, his behavior. Holmes is like Bobby Fischer going to Reykjavik and just fooling around. You know—the squawking about his hotel and the tournament, and flying back to New York and refusing to play, that sort of thing. Finally turning up, failing to appear for the first game, knowing damn well that he was going to beat Spassky in the ninth. That sort of intelligence, that sort of ability effortlessly to predict exactly how everybody else is going to behave, how the physical world is going to arrange itself in the future, to be able to see the millions on millions of possible combinations of events in front of you, how they interact. The sort of problems we give to computers now, without any of a computer's inability.

"Presumably, that must be very fascinating while it's going on —knowing what the options are, which are the most probable options, and seeing possibly an unlikely option present itself. At the same time, it must fill the possessor of that intelligence with the greatest boredom and despair, mustn't it? And presumably, his intellectual processes are so fast that they must seem like intuitions much of the time. Many of them presumably are intuitions. I think it's that point in Sherlock Holmes's psychology that becomes the most interesting one. We are, aren't we, at a moment today when we do tip over from organized, thought-out cosmology into a world in which we try to perceive intuitively?

"The borders of the exact sciences are now becoming *so* blurred —it's now becoming possible for self-respecting physical scientists to announce that astrology *must* be an exact science; there's no way of proving that it isn't, it must be. All we've forgotten is how it works. But it undoubtedly does work, it must work. There's no possibility of its not working. We could sit in this room and if our attention were wide enough open, and if we were present enough, we might be able to see the previous inhabitants of the room, or the future inhabitants of the room. The fact that we've trained ourselves only to see with our eyes, hear with our ears, taste with our tongues—that we con- (Continued on page 184)

CAN EVIL MORIARTY (HISS!)
TRIUMPH OVER GOOD HOLMES (AHH!)

NO! Vociferously No! Never! Not when Goodish Sherlock Holmes is John Wood (far left) *and Evil Professor Moriarty is Philip Locke, and the production is the super-meticulous one with which The Royal Shakespeare Company's been enchanting London, Washington, D.C., and now New York. T.R.S.C. took the 1899 chestnut written and acted by American matinee idol William Gillette, doused it liberally with the best from Sir Arthur Conan Doyle's original saga, and the rest belongs to director Frank Dunlop, his magnificent actors. "Actors," says John Wood, "are people who cannot act, who cannot lie about what they're thinking and feeling. In real life, we lie about what we think, feel all the time." No actor in* Sherlock Holmes *lies.*

AVEDON



EQUUS: playwright Peter Shaffer interprets its ritual

"The cells of one's brain contain endless archetypal images that stretch back beyond the Stone Age"

A friend told playwright Peter Shaffer *(above)* a single, horrendous detail about an abominable crime—a stableboy, in rural England, had inexplicably blinded some horses. The friend's "complete mention of it," says Shaffer, "could barely have lasted a minute. . . ." But out of that minute and subsequent months of gestation came *Equus,* with its incredibly alive Alan Strang, the boy, and his deeply troubled psychiatrist, Dr. Martin Dysart—a theater experience which devastated London audiences, now is flabbergasting Broadway audiences. "The play grew," says Shaffer, "from my own preoccupation with myth, with my own mental life." Here Peter Shaffer delves into his twin preoccupations.

"Equus [the Latin word for horse] is surely, among other things, the name one individual [Alan Strang] gives to his impulse for worship. I think that is the telegrammic statement about *Equus.* And like all gods of that kind, like almost all gods I've ever heard of, it is an ambiguous presence—both conquering and submissive, both judging and accusing on the one hand and accepting and gentle on the other. He wears a double aspect, and this double aspect is very important, and paralleled when Dr. Dysart, the psychiatrist, reflects on the normal. The magistrate has said to him, 'You know what I mean by a normal smile in the child's eye and one that isn't, and you have a duty to that.' The psychiatrist says, *'Touché,'* but left alone, he reflects that the normal is the indispensable murderous god of health. He has two aspects. It is, as he says, the ordinary made beautiful, but it is also the average made lethal. It's another example of a god or of an immense force that has two aspects, that enshrines its own opposites. The psychiatrist's perception of what the word 'normal' means parallels the ambiguous nature of his god Equus in the mind of the boy.

"I'm fascinated by the endless ambiguity of the human situation, of the conflict between two different kinds of right. As witnessed in *Equus,* particularly as witnessed in Dysart's reflections on the 'Normal' with a capital N, as witnessed in his own problem with the boy. There is no question that the boy has done a criminal act, and that something must be done about it. There's no question that the boy himself is in deep pain and distress. He has nightmares almost every night. He's in the hospital. And, there's no question that as a humane, working psychiatrist of skill and conscience, Dysart must do something about that, too.

"He's not pretending that you must allow people to continue in distress. He's not pretending that you must allow (Continued on page 192)

THE EQUUS BOY:
HE'S GOT THE WHOLE TOWN TALKING

Peter Firth (right)*—a smallish, utterly remote-seeming twenty-one-year-old from north country England, without any previous stage experience—auditioned his shy way into international stardom as Peter Shaffer's horse-worshipper Alan Strang in* Equus. *Firth inches along on a hell-high wire of emotion throughout the play, sometimes soaring to ecstasies seldom required outside of classic drama. "It's a mystery," says Shaffer. "And he reproduces that performance every time. Outside the theater he's a very happy boy—interested in his girl, his guitar, late-night television. . . ." When Peter Firth is asked about Alan Strang, his blue-grey eyes become even more private as he quietly, patiently explains, "He's an ordinary boy." "Under extraordinary circumstances?" "I can only speak for myself. They're extraordinary in my kind of life."*

AVEDON



BY JOSEPH BRODSKY, A GREAT POEM OF LOVE

EDITOR'S NOTE: *This totally modern love poem was written, its author said, "with pen, paper, and some words of Russian" before exiled Russian poet Joseph Brodsky left Leningrad for the United States in 1972; it was translated by David Rigsbee, instructor at Hamilton College, whose book of poems* Devil's Stamping Ground *is coming soon. Poet Brodsky has been awarded the first of the Five College Distinguished Visiting Professorships, in a program involving teaching at Amherst, Hampshire, Mount Holyoke, University of Massachusetts, and Smith—where he is in residence.*

SINGING WITHOUT MUSIC

TO FAITH WIGZELL

When you think of me in another land—
though this phrase is not oracular,
merely an invention, not a prophecy
that arms the eyes—like binoculars—

with tears, guarding against
those things that can't be spoken:
you won't fish dates out of a pool
with your pole, which is broken.

It will be this way when you're
beyond seas on the world's border,
though with an epilogue in view
I repeat: a tear diminishes the order

of everything except bygones—still,
you'll remember me in the Lord's Summer
then, and you'll sigh (O don't)
poring over that time, the number

of seas and fields flung out between
us, nor will you notice something sadder:
that you yourself were marching first
and led that train of zeros.

The matter
lies in my blindness or in your pride
or in what was said in an aimless
time, but to tell you the truth,
today I feel a kind of strangeness

considering the debt stalking me
as fiercely as I protected you poorly
from misfortunes which were worse:
to relieve you of this sigh is something, surely.

The future is a form of dark
comparable with the night's tranquillity.
In that tomorrow we are ignorant of,
and to speak in the broadest degree,

is precisely the place where I am
now. In this future we are fated
together to be presented apart
and look, it's already started

(its first evidence is the roar
of a blizzard's swift release
from a shriek to the deaf-
and-dumb of words' analyses):

in this future there is a thing,
a something that can give us comfort,
or as far as my prophetic voice,
supplant imagination in some sort

of way—as in Scheherazade's
Tales, with the only difference,
that this is more posthumous than her
quite simple fear of death.

Now commence
the wagging of the tongues in their
native asps to comfort you, clad
in the earthly shades gathering around
them like the triumph of Euclid.

When you think of me on the day,
month, the Lord So-and-So's Summer
in another country behind three-times-nine
lands—but this makes the number

of the twenty-eighth possibility—
and a single bit of vapor
arms the pupil as a drop again,
take a pen and a sheet of paper,

stand a perpendicular up
like a buttress to the heavens
between the two of us—yes
between the points we were even

then reduced to—each invisible,
God knows, in our relation,
considering it a kind of honor to
become at least—just points.

So the separation
is a straight construction, and
the desire of a pair of lovers
for a meeting—your gaze and mine
rise perpendicularly and hover

at the peak, having never found refuge
except for mountaintops, from the ankles
up to where the temples throb.
But isn't that a triangle?

Let's have a closer look at that
figure which in another, better
time would have made us wake in
a cold sweat, half-nuts, and wetter

for lying under a faucet to keep
malice from scorching the intellect;
and if we both were saved from such
a destiny, instead of being wrecked

from jealousy, omens, comets, lies,
drugs, and things that can contamine
us, apparently the only purpose would
be to have drawn its image. Let's examine

it. Everything has its limit; as far
as intensity is concerned, the blindness of
an embrace—is itself the guarantee
of invisibility in a cutting-off.

Whirling in each other we were hiding
from space, the border a mold
set by our shoulder blades—and here
it returns to treachery a hundredfold.

Take a pen and a clean sheet
of paper, symbol of space, and rationing
out the proportion, it's now
within our power to fashion

all space: our entire world
girdled by the Creator's potence—
if not by vigilantes from beyond,
then by the transcendental nonsense

of someone else. Simply make
that proportion straight, delineated
between us, along the whole sheet,
and having placed a graph, situated

underneath for more detail,
divide the draft into gradations,
squeeze its length into the grids
and you will find the computation

of love's dependence on life. So
let the length be part of our knowledge,
though it's known as, so to speak,
a couple's aspect of that blockage

OVE ACROSS SPACE/TIME

where places of meeting are deprived
of length—and whether this verdict
be true, length, alas, is true,—
raised from the center, that perpendic-

ular is the sum of these
two penetrating looks, power
is at the base of this, and their
zenith is housed in the tower

of the stratosphere—hardly could
the sums of our looks matter more at thus
covering more; but each look fixed
to the pinnacle: a cathetus.

Like two projectors of light that search
the inimical void they discover
their goal in the night,
intersecting behind a cloud cover.

But theirs isn't a soldier's mark,
it's a service like a mirror
where they look when they don't
dare glance at each other.

Who then can describe to you
fully, if not I, this cathetus,
the invisible, or even the dumb
in a common reflexive hypothesis

where, with the misgivings of eyes
deduced from the scarecrow jungle,
life insists to find from us
what we arrange: the angle.

This is the GIVEN for us. Abid-
ing. Forever. Even let it escape
perceiving except in its given mode,
matter. Almost (in form) a landscape.

Here is our meeting place. A trans-
cendental grotto, a cloud pavilion,
an appointed place. A kind
of angle, and most perfect one,

already because, at least, nobody
can find us there—the perfect
achievement simply of our eyes,
the height of property for a subject.

For years—for nowhere else,
will we meet anymore before dying,
we'll make this spot a sort of nest,
contributing equal shares, trying

bags of lonely imaginings, the trash
of unsaid words—all that freight
we'll heap in the corners, and
sooner or later we'll locate

the mentioned point almost mater-
ially oblique with the kind of finish
that dignifies a star and a light
inside that a cloud can't diminish

because the presence of the dark
around both angles in a carriage
promises one more Euclidian thing.
And this would be a form of marriage.

This is the GIVEN for us, then.
For ages. Forever, to the solitary
grave. Invisible each to each.
But from there we're both very

visible and will be even at night,
and in the day, from West leaning
to East, and after all is said
we'll start to rely on the all-seeing

eye because of this. As if
reality didn't arrest darkness,
take it now and rise in your
new horoscope in this time's recess

the all-seeing eye hasn't begun
to investigate words. A rupture
is the sum of our three angles
and though it conjures up torture,

it is the form of each gravity's pull-
ing the other; nothing can withstand its
pull—in any similar form. It
is precisely stronger than the planet's.

Scholastics! you'll say. It's true,
scholastics in hide-and-seek with emotion
is deprived of mind, a shameful game.
But take a star over the ocean—

isn't it like—allow me to say,
and I think you'll see what's meant,
a callus, or corn, rubbed there by light
onto the stillness of the firmament.

Scholastics? It might as well be.
Goodness knows, it's not fantastic.
Learn for yourself the answer's harmony.
But what in the world isn't scholastic?

God knows. Nodding off I see
through the glass the end of winter.
But not spring. Night does
not want the effect to enter

after the cause. In my brain
are all kinds of dates from calendars,
pictures, and in a dream your palm
caresses my temple.

So when you're
remembering me one day, think
of the star tucked in black
wraps of darkness, suspended out there
somewhere over Scagerrak

with the other planets in train,
shimmering dimly, the star which is,
to be blunt, nonexistent. But
in that is the art and artifice

of love, better still, of life
in this: to see what's not in nature
and to begin seeing in empty spaces
monsters, fabulous winged creatures

like lions with female breasts,
idols whose power is unbelievable
prophecying for eagles their destiny.
Think how much more conceivable

the making of similar bodies is
spun out from clouds and other
drab, time-consuming things
crammed in the space of a mere iota!

Thread a finger to the dark.
The direction: it doesn't matter where.
Life's essence is not what's given to the eye
but in the faith of what should be there.

Thread a finger to the dark—out
there where a star should have been,
singing in an octave above,
and if it isn't there, pardon

the lengths I've gone to, the worn metaphors:
like a rooster who's late for crowing
my brain reduced by our parting wants
to rise without my knowing.

TRANSLATED BY DAVID RIGSBEE

Sunshine House

for night people

Living-room, *left*—sun streaming in through an immense glass wall, 35 feet high at the roof-tree; "I wanted to bring the outdoors in," said Cheray. Dining-room, *right*—cabbage-leaf soup bowls for Peter's famous soup, and one of Cheray's collection of pottery chickens.

HORST

Bedroom, *left:* headboard, an old Spanish door turned sideways; quilt, found in Delaware by Cheray, an eagle-eyed collector. Peter and Cheray, *right*, at home—where he's more apt to play Bach than pop; "it depends on his mood."

The Peter Duchins

For Peter—the pianist and bandleader most wanted at most good parties—and his wife, Cheray, home is a big, cheerful house in the country, flooded with sun, bouncing with children, dogs, bright colors, collector's quilts, "prints upon prints."

More on page 183.

To discover a new seductive way of looking...
To find a new way to face the day

The new tender look

How to get it and make it your own

BY SHIRLEY LORD

BEAUTY NOW

Lose the sense of urgency in your face. Start to calm down the frenetic movements of your body and you'll find a brand new, more interesting YOU looking out of the mirror.

It's time to change, to take stock of the woman you really are beneath your mascara. Above all, it's time to appreciate that the realities of today demand a more thoughtful and so thought-provoking approach.

Nothing is more irresistible or seductive right now than a woman with tenderness in her face, a tenderness that evokes a sense of mystery, for the two qualities are intimately related.

This look, this feel for different things, different moods, is *newly* romantic. It owes nothing to nostalgia, which is unrewarding and obviously old fashioned. The look and mood is forward thinking, however much natural gentleness is present, because all women today are involved women. *The point is they don't have to look it,* forever rushing, pushing, gasping from one appointment to another, over- or under-apologizing, uneasy and unsure.

However busy you are, catch your breath and enforce a moment of stillness on yourself. You'll be surprised how good it feels. Sit down slowly and see how fluid and graceful your movements can be. Wear clothes that give you a feeling of easy grace, then walk and stretch and pause in them in a way that's almost surreal...aware of your subconscious, you have a look of mystery. Believe in your own identity and build up *your own charm*—don't copy somebody else's.

If you feel vulnerable, show it a little—even exaggerate it visually with gentle tendrils of hair around your face; a paler, softer skin; and a delicately shaded mouth, almost but not quite "faintly bruised" in color. Vulnerability (especially at the nape of the neck) can be lovely to see, while inwardly you're building up your resourcefulness.

All this makes you a woman others want to know and you can keep it that way by never giving away too much of yourself. It isn't necessary. It isn't mysterious. For the way to increase your mystery with makeup and other things, turn the page....

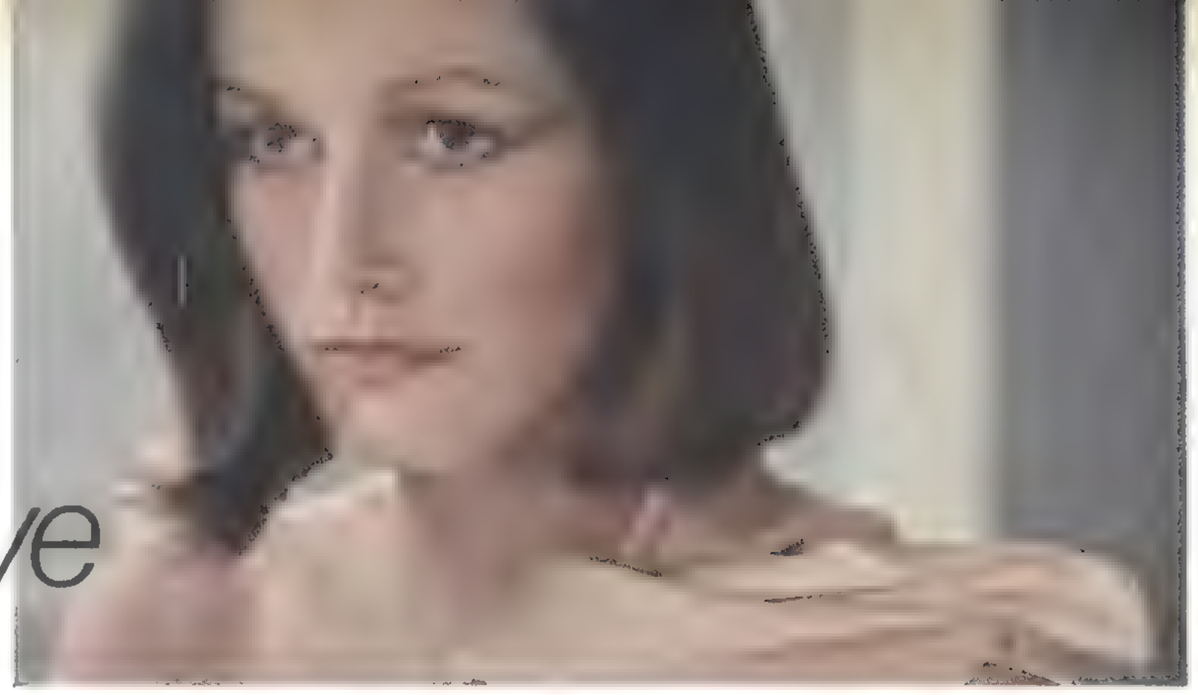
Hair: Add a little mystery

Your hair can—must—be part of the new mystery you evoke...hair that shines because of its quality (constant care achieves this), hair that has spirit and adds to your elusive personality because of the superb way it's cut...here by Rick Gillette, styled by Christiaan. Makeup by Sandra Linter. Manicure by Moi Cosmetology.

DEBORAH TURBEVILLE



Easy ways to be seductive with makeup



Learn here how to exploit the unexplored —alluring—areas of your face, the undervalued movements of your body...



The nape of your neck...

is irresistible. Even the movement of gathering your hair up in your hands to leave the nape unshielded can be seductive to see, revealing the place for artless arousal, a place for a breath of fragrance (perhaps Calandre by Paco Rabanne).



The most vulnerable area of your face...

is the tiny space between nostril and upper lip, an indentation or pucker of enormous sensitivity, to be gently emphasized with a minute touch of white or light highlighter. This points up the burnished mouth beneath, a mouth that keeps a secret.



The curve of your cheek...

is alluring, made more so when a hint of rose color is traced *out* from the hairline (not toward it), *across* the cheekbone (not beneath it), then blended down to follow face shape. Contour color applied this way, *against* the grain of the skin, seems to clarify bone structure particularly well. *The Look of Your Hair* is appealing when it has luster, when it is cut so well it swings as you move, on, then off the face, disclosing earlobes briefly touched with the same rose rouge.

The shrug of your shoulders...

can be as evocative as a glimpse of your breasts, a quick whisper in the dark. Beautiful shoulders mean beautiful skin, silky with a moisturizer. Don't forget that skin can act as a supercharged antenna between two people—especially lovers.

BEAUTY NOW

The shape of your eyes...

is as important as their color. Reinforce the candid look you take at the world, and outline your eyes with a gentle blurred pencil to find the best shape for you. *The Sweep of Your Lashes* is soft, but not yielding. Use a lash-lengthening mascara—dark brown for day, black at night.



DEBORAH TURBEVILLE

Analysis of the tender, seductive look

Eyes

must be luminous, yet full of mystery—conveyed by giving eyes a slightly *almond shape* with an outline of Brown Pencil. Lumilane's Caramel Trio delivers a mysterious smokiness with a light bisque shadow on the lid, a warmer brown on the crease, iridescent ivory under the brow.

Skin tone

has to be as light as it can be, *matte*, not shiny—achieved with Bilane No. 2 base (ivory) and Pearl Beige Face Powder, one shade *lighter* than base—which powder should *always* be.

Contour color

should only flush cheeks faintly and touch the chin to give a slight glow, reflecting *up* on the rest of the skin. A new Fluide Blush liquid color in Pastel Pink is applied with its own brush—working *out* from the hairline at cheekbone level, then blended down.

Lips

should look more *stained* than blatantly colored. *Beige Rose*, a new lipstick from Orlane's new lipstick collection, is perfect. All makeup by Orlane.

Skin and Stress

Your state of mind can ruin your skin...so can a lot of other things such as sunshine, school, and soap. Here, a leading dermatologist talks, off the record.

"When people don't believe that the mind can affect the skin, I ask them to consider blushing. It's a 100 percent psychosomatic phenomenon. Embarrassment makes the blood vessels in the cheeks enlarge, which causes the blush. . . . Embryologically, the link between the brain and the skin is much more intimate than that between the brain and other parts of the body. In the embryo, you have the ectoderm and the endoderm. The ectoderm becomes the skin, and what becomes the brain splits off from that. The endoderm becomes the insides. . . . I'd say that stress, more than any other thing, is what brings people to a dermatologist's office. It causes some skin disorders and aggravates others. Not every blistery rash on the feet is athlete's foot, by any means. Acne in young people—a lot of it is aggravated by stress. You hear that it gets worse in the fall because they're not out in the sun so much, and sun is supposed to help it. Did you ever think that it may get worse in the fall because that's when school starts?

"Menopausal women sometimes get an itchy rash on the back of the neck—the nucha; this can be stress related. Vesicles—tiny bubbles on the fingers—and lichen planus—violet lesions on the wrist and many other places—may also be stress related. Psoriasis is not caused by tension, but is made worse by it. Various itches in the genital area can be caused by stress. . . . All over the Western world, we find women getting more ulcers, high blood pressure, heart attacks as they take on more of men's responsibilities. We also find that thinning hair is on the increase among women. I don't know whether thinning hair—ultimately, baldness—is due to stress or not; but you might suspect that all these things probably spring from the same cause.

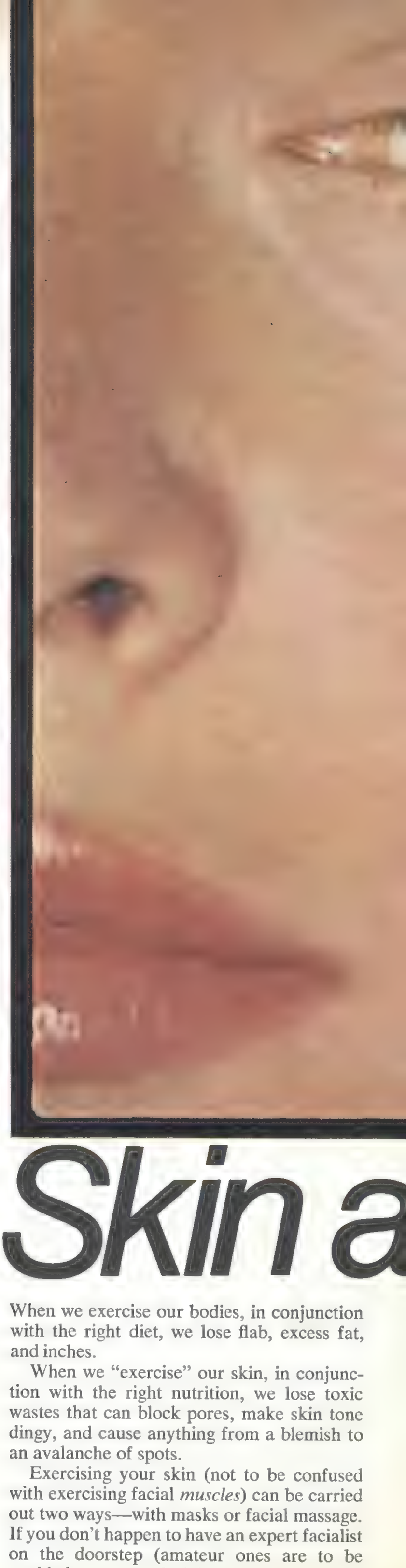
"A good many patients reject the idea that any of their troubles can be caused by stress. In that case, I don't push it. I get them off the hook by blaming 'humidity,' or 'dryness,' or something else. Some people won't give way—they drive themselves, beat the old horse until something rebels; then, they get headaches, ulcers, high blood pressure, backaches—or skin trouble. What do I do to help them? A doctor's presence helps—it's the laying on of hands. A great percentage of human ills are helped by suggestion—it's very powerful. (I suspect that acupuncture relies on this heavily.) . . . And I offer crutches. I can help, I can control the vast majority of these things with local measures. Cortisone is marvelous—it helps a lot of things, when handled properly. But it should always be given by prescription—if improperly used you can do harm with local cortisone. I can control most rosaceas [reddening of the skin] with a pill.

"No, I wouldn't be likely to send anybody to a psychiatrist. They're not successful in therapy of skin diseases, any more than we are in treating psychic disorders. I'd send you to an allergist, though, if I thought that was your problem. There are so many things one may be allergic to now—drugs and chemicals, additives to the food—as well as things in nature.

"I don't think pollution has much to do with it. All that stuff you get off your skin, with soap or a cream—that's your own oil, your own pigment, and your own dead skin. The skin never stops growing, and this junk just keeps piling up. By washing, you just stay one day ahead of time. . . . For cleaning, I recommend soap, unless it's too drying. If it is, there are products that will clean but aren't too greasy.

"About 60 percent of my patients are women, as against 40 percent men. I don't think this is because women have more skin trouble than men do, just that it bothers them more. Also, women have more chance to consult a dermatologist. After all, we're not here evenings or weekends or most of the times it's convenient for men to come in.

"Vitamin E? It seems to be this season's vitamin. I put no stock in it. Some women break open the capsule and rub it on their skin; this should be avoided. I don't prescribe vitamins. Some doctors used to prescribe vitamin A for acne, but it just didn't work often enough. . . . The only two groups of people I've ever seen who really needed (Continued on page 184)



Skin a

When we exercise our bodies, in conjunction with the right diet, we lose flab, excess fat, and inches.

When we "exercise" our skin, in conjunction with the right nutrition, we lose toxic wastes that can block pores, make skin tone dingy, and cause anything from a blemish to an avalanche of spots.

Exercising your skin (not to be confused with exercising facial *muscles*) can be carried out two ways—with masks or facial massage. If you don't happen to have an expert facialist on the doorstep (amateur ones are to be avoided, as a poor facial can "sag and bag"),



TOSCANI

nd Exercise

a good mask is a safe, easy way to shape your skin yourself. A mask can give your face "a better figure" by stimulating circulation, causing fresh blood to course to the surface, sweeping away impurities, forcing skin to help itself with more *activity,* helping sluggish cells to renew themselves *faster,* at a more *youthful* rate.

The Aim of Every Mask

Whether it's paste or liquid, peel-off or wash-off, a mask should, above all, *clean* more perfectly than any other cleanser, plus carry out a number of treatment jobs, too. The substance that makes a mask dry quickly at skin temperature also helps it to retract sufficiently to draw out sebum, excessive oil flow, toxins —in the case of the moisturized mask, exchanging this for extra moisture. Every mask contains antiseptic preservatives that have an *anti-microbial* action that helps blemishes disappear. Masks can be a great help to oily skin because special ingredients are there to attract and *absorb* oil that is removed physically when the mask is removed. If a mask is used on an oily skin every couple of days, it really does produce a fresh, clear surface for long periods of time.—S.L.

New and different— a fast-working mask

This month sees the introduction of a totally new type of mask, the first of its kind, but probably not the last. Well named the Supplegen Exercise Masque (by Germaine Monteil), it works by your dabbing only a small amount on each cheek, then using brisk out-and-up movements, "bouncing" it all over the skin—the elasticity of its consistency really gives the face a workout. Germaine Monteil suggests patting for three minutes before spreading the mask out in a thin film. Unlike many masks, it can be spread gently under and around the eyes where the collagen (protein) part of the formula helps to "plump" out the thin fine skin. After seven minutes (hopefully, while you rest with your feet elevated above your head), the mask can be removed with warm water, leaving a firmer, rosier, younger looking complexion.

Masks We Recommend for Oily Skin

In Elizabeth Arden's Velva Cream Mask herbs cut through oil, refine, clarify. Charles of the Ritz's Ice Mint Mask takes three minutes, is green, cold, bracing. Orlane's Masque Bleu, gentle but works with powerful suction on oil buildup. Evelyn Marshall's Deep Clean Masque, anti-bacterial, reduces blemishes. Mineral Masque Concentrate by Charles Revson for Ultima II, whips away pollutant buildup.

Masks We Recommend for Dry Skin

Etherea's Extra Moisture Masque, double dose of moisture, dermatologically tested, fragrance free. Moon Drops Moisturizing Honey Masque, full of honey. Alexandra de Markoff's new Hydro-Activated Facial Pack, formulated for bath or shower use, water releases micro-encapsulated stimulants. Coty's Fresh Peach Moisture Mask with peach kernel oil. Estee Lauder's Iced Milk Mask soothes fast.

Great for health, strength, attitude to life,

Yoga you can do yourself

Here, Beverly Sassoon, wife of hair tycoon Vidal, demonstrates for Vogue the key yoga positions she practices six days a week for ninety minutes a day, positions she says that have completely changed her life in only four months, *mentally* building will power and patience, *physically* improving strength, flexibility, and balance. "I felt I would collapse with the chaos around me . . . a new house, three children under six, making television commercials, writing a book, helping Vidal open new salons. At the end of every day I was a wreck. I *had* to find a new source of energy." She found it with an incredible young yogi, Bikram Choudhury, who, with schools in Beverly Hills, San Francisco, and Hawaii, is currently solving the problems of an increasing number of people ranging in age from four to eighty-two. "You can take up yoga at any age," he told us, "because it is quiet, slow, you are never pushing the body." Yoga has not only given Beverly the calm she needs, her skin and shape are improved, too. She says, "I feel I'm even growing taller with contracting and expanding my spine." Bikram is not surprised, although proud of Beverly's prowess as a pupil. Studying yoga from the age of four in Calcutta, for the last eleven years he hasn't felt the need to sleep more than one hour a night or eat more than one meal a day. He explains, "Yoga aims to improve the four body systems from which all medical problems come—circulatory, abdominal, spinal, and nervous. An adjusted person will be balanced on three levels: mental, physical, and spiritual. It is the *culmination* of the first two that leads to the third. In India we concentrate on developing the physical level first with what is known as Hatha yoga. It is wrong that many people are led into meditation without this proper foundation. When you jog, you exercise 7 percent of your body; when you swim it is 10 percent. With Hatha yoga, you exercise 100 percent—and with a totally healthy body comes a healthy mind."

Effective as these exercises unquestionably are, not all physicians may agree with the medical benefits the yogi suggests. Do check with your doctor on their suitability for you.



Half Moon
Upright, move arms to the left, right, backwards, stretching out as far as possible. Hold each position for ten seconds. This improves all back muscles, a vital part of yoga, for, "If your spine is healthy, your body is healthy," says yogi Bikram Choudhury.



Awkward Pose
Beverly Sassoon, feet 6" apart, rises up on toes, bends knees, arms outstretched for balance for 10 seconds at a time. Bikram says, "This exercise can change a 32" thigh to 22" over a period of time." He has seen cases where, he feels, this exercise has helped with arthritis, slipped discs, and gout, but, of course, it all depends on the individual case.



Advanced Locust Position
This exercise attacks buttock flab and helps to cure rheumatism of the spine, sciatica, and gout. It is also very difficult. Palms must be down flat, elbows under abdomen, chin resting lightly on the floor, knees straight and locked. "If you have any back problems," says the yogi, "you can barely get your legs off the floor at first, but day by day you improve." The position is held for 10 seconds.

Beverly Sassoon's hair by
Elle of Vidal Sassoon, Beverly Hills.

MIKE SALISBURY



Head to Knee
To help concentration and build self-control, this yoga exercise involves trying to touch head to outstretched knee while standing on one leg, the right hand holding outstretched left foot for balance. After 10 seconds, change legs to repeat.



Standing Bow
The pupil needs help here, "because it is so hard," says the yogi. "The idea is to improve until the two legs are in a straight line. This exercise nourishes the important glands with fresh blood, works on lung elasticity and mental powers." Hold for 10 seconds.



Leg Stretching
With legs as far apart as they will go, Beverly Sassoon rests her head on the floor, keeping hands clasped behind her back. "No exercise in the world is as helpful to leg tendons," the yogi says, "It also benefits the large and small intestine." Hold for 10 seconds.



Bow Pose
Lying on her stomach, Beverly Sassoon graps her ankles to hold for 20 seconds. This movement opens rib cage to expand lungs to hold more oxygen. Due to maximum pressure to each vertebra and cartilage, circulation is freshened, nerves nourished, increasing vitality, energy.



The Camel
Pushing with legs and stomach, Beverly arches back from a kneeling position to bring her palms to her heels, keeping chin up. This exercise is to slim hips, thighs, and is said to reduce constipation and affect the liver, spleen. Hold 10 seconds.



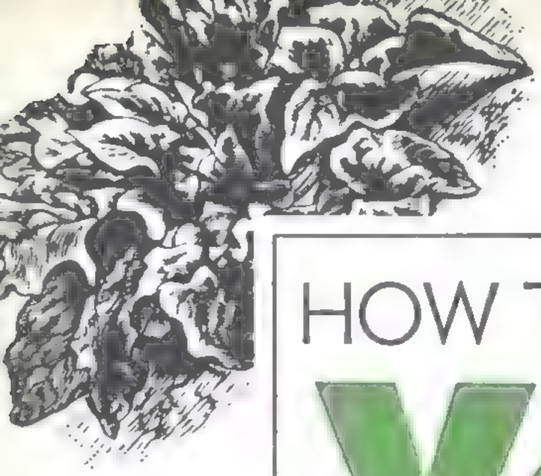
The Rabbit Pose
Kneeling, Beverly arches her back until head touches knees, holds onto her heels and *stretches* for 10 seconds (adding 1½" to her stretch since she started). This is recommended for children's growth, also sinus problems, reactivating circulation to help the throat.



Stretching
"My goal is to touch my head to my toes," says Beverly. She sits, legs together, toes up, and bending arms, *stretches* down, down, down with her head, keeping elbows on floor, lightly holding toes. Carried out correctly, held for 10 seconds, this helps circulation around the bowel area.



Spinal Twist
Sitting, body erect, facing right, she swings the right leg over the left at thigh level while it rests, knee bent on the ground. The right arm is swung back, the left forward—an exercise good for nerves, veins, tissues, increasing circulation along the spine. Repeat with other leg, holding 10 seconds each time.







BY JUDITH S. STERN, Sc.D.

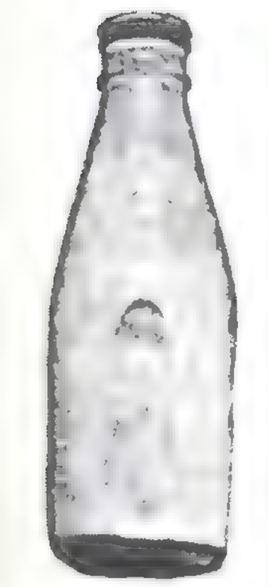




HOW TO STAY WELL ON A

Vegetarian Diet

AND SAVE MONEY TOO!







We may be eating more expensive protein—meat—than we need. Overconsumption of protein can even be harmful

More and more people are turning to vegetarian eating for spiritual, health, or economic reasons. Recently the United States Department of Agriculture predicted that within the next 10 years more protein from nonanimal sources would be found and used since it simply costs too much to raise animals for food. Think of your weekly dog- and cat-food bill and imagine what it costs to raise a cow. You only get 43 pounds of protein per acre when beef is raised for food, compared to 450 pounds of protein per acre when soybeans are grown. In the future, meat is likely to become a luxury item in this country as it is now in some parts of the world. The average Japanese, for example, eats less than 2 pounds of red meat per year compared to our 175 pounds per year.

Many people think that there is no protein in vegetables and that meat is all protein. If you are on a diet and carefully trim off the fat, even a modest 260-calorie portion of broiled sirloin still contains 125 calories of fat along with its 130 calories contributed by protein. Most meat, fish, and cheese contain about 20–28 percent protein. Surprisingly, vegetables such as cooked soybeans average 11 percent and even Sara Lee chocolate cake contains approximately 4 percent protein.

In fact, we are 20 percent protein. Our bodies are made up of over 100,000 different proteins, the bulk in the form of muscle. Our metabolism is ruled by proteins in the form of enzymes and certain hormones such as insulin. These proteins are made up of smaller molecules called amino acids of which there are approximately 20 used by all living things from bacteria to plants to people. One of the things that separates us from asparagus is that green plants can make all of these amino acids from simple molecules. We can make only 12 of the 20, the remaining essential 8 must be supplied in our diets. Thus we rate a protein as being of high quality (as in eggs or meat) if it contains these essential amino acids in proportions similar to those which our bodies need and we rate a protein as being of poor quality if it is lacking or low in one or more of these essential amino acids.

A good rule of thumb: animal-protein sources tend to be of high quality because they most resemble us (e.g., meat, fish, egg, milk); the plant proteins that tend to be of highest quality are found primarily in seeds such as nuts, peas, beans, soybeans. Fruits in general are high in water and sugar and tend to have low-quality proteins. Most of these plant proteins must be eaten in combination to be complete. If a food is low in one of these essential amino acids, you should eat it with a food that is high in that particular amino acid to improve the overall quality of the proteins. Dairy products, for example, are high in the amino acids lysine and isoleucine, cereal grains are low in these amino acids. Cheese and macaroni eaten together are good protein mixes. If you eat 1 ounce of cheese and ¾ cup (dry) macaroni separately, you will have eaten the protein equivalent from each of a 1-ounce steak (total = 2 ounces steak). If you eat the macaroni and cheese *together* you get a 25 percent increase in available protein or the equivalent of a 2½-ounce steak. The following general combinations work together for better quality:

grains with milk products (e.g., bread and cheese)
seeds and legumes (chickpeas and sesame seeds—*hummus)*
grains and legumes (rice and beans)

When one combines two different protein sources to improve the overall protein quality, there are ideal proportions to provide the greatest amount of usable protein. Two excellent books are available that do the calculating for you: E. B. Ewald's *Recipes for a Small Planet* (Ballantine, 1973) and F. M. Lappé's *Diet for a Small Planet* (Ballantine, 1971). Ms. Lappé, for example, gives you the following guidelines:

Combine 1 cup beans with 2⅔ cups rice and obtain a 43 percent increase in usable protein; 6¼ ounces bean curd and 2½ cups rice yield a 32 percent increase; 1 cup rice, 1 cup wheat flour, and ⅔ cups soybeans yield a 24 percent increase; ⅓ cup sesame seeds and 1 cup rice yield a 21 percent increase; 1 cup skim milk or 1¼ ounces cheese and ¾ cup rice yield a 29 percent increase.

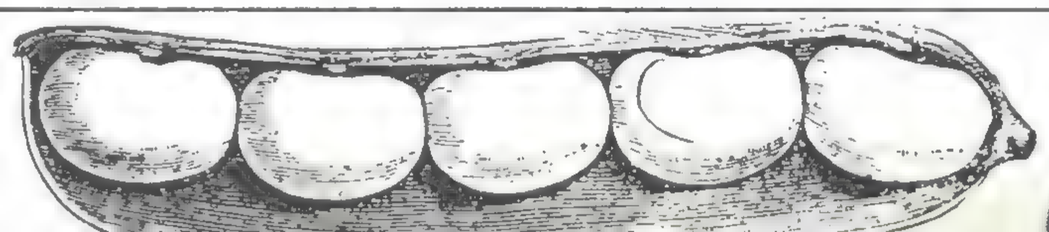
One of the best vegetable-protein sources, soybeans, is not to everyone's taste. If you can't stand unadulterated soybean, consider using it the way Chinese and Japanese do as bean curd *(tofu)*. One cake of bean curd contains 3/10 ounce of protein, approximately the protein equivalent of one egg. Add it to your favorite stir-fried vegetable combination or use it in salads or salad dressings. If you bake your own bread, consider soy flour a partial substitution for wheat flour. Compared with wheat flour, soy flour has 3 to 4 times

IF YOU WEIGH 128 POUNDS, THE FOLLOWING FOODS WILL SUPPLY ALL THE PROTEIN YOU NEED FOR 24 HOURS*

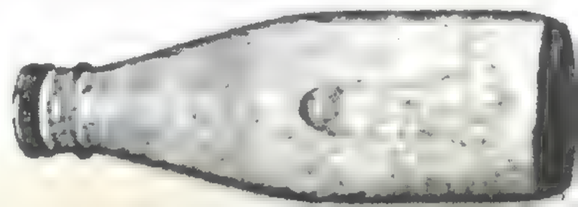
	AMOUNT
meat	7.3 ounces
milk	5 cups
eggs	6
nuts	12 ounces
pinto beans (raw)	1½ cups**
rice (raw)	4 cups**
beans and rice	⅔ cup and 1½ cups

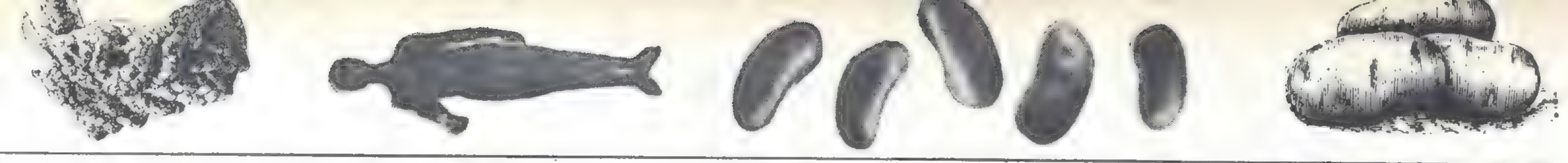
*adapted from F. M. Lappé, *Diet for a Small Planet,* Ballantine, N.Y. 1971.

**If eaten separately, 1½ cups beans and 4 cups rice are equivalent to a 6¼-ounce and 7-ounce steak, respectively (total = 13¼ ounces). If eaten together, they are equivalent to a 19-ounce steak, resulting in a 43 percent increase in available protein.









more protein, 15 times more calcium, 10 times more iron, 10 times more vitamin B_1, 9 times more B_2, and 5 times more niacin. Cooking vegetables in meat stock may beef up flavor, but adds little protein. One serving of beef broth supplies only about ⅓ ounce of protein.

How much protein is enough? Almost every food package boasts of high-protein ingredients, but we may be buying much more of this relatively expensive foodstuff than we really need. Over consumption of protein can actually be harmful, especially if you are suffering from kidney disease. If you weigh 128 pounds, you need approximately 1.6 ounces of high-quality protein which can be supplied, for example, by 7.3 ounces of meat or 5 cups of milk or 12 ounces of nuts. If you are growing or pregnant or nursing, your requirement will be increased, as it will be if you are recovering from surgery or a severe infection or even if you are under great emotional stress.

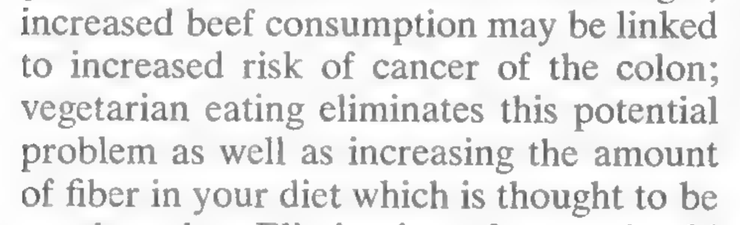
Are Americans getting too much protein from beef and would we be healthier if we ate less steak and hamburger? As Dr. Mark Hegsted of the Harvard School of Public Health stated, it's hard to pick on one item in our diet and assign it the blame for all of our ills and mortality. The American diet is not only high in beef, it's high in saturated fats and refined sugar and low in roughage. It is probably desirable for us to decrease our beef consumption and replace these calories with calories from vegetables which would also decrease the saturated fats and increase the roughage.

Given this background, what are the advantages and disadvantages of becoming a full-time vegetarian? The economic advantages are obvious, it costs only 28 cents to meet your daily protein allowance with nonfat dried milk compared to $3.34 with porterhouse steak. Be sure to add into this cost analysis the extra time it takes to prepare a vegetarian meal compared to the instant cooking of the ubiquitous hamburger. When it comes to health advantages, increased beef consumption may be linked to increased risk of cancer of the colon; vegetarian eating eliminates this potential problem as well as increasing the amount of fiber in your diet which is thought to be another plus. Elimination of meat should greatly lower the amount of saturated fat in your diet and that, in turn, may lower your risk for heart disease. Be sure to watch the number of eggs you eat (3 a week is considered a safe number for most people by the American Heart Association); too many may increase your blood cholesterol.

The main concern if you switch to a wholly vegetarian diet is to make sure you get enough high-quality protein. Lacto-ovo-vegetarians, people who eliminate flesh foods but allow eggs and milk, have a fairly easy time, although iron intake can be borderline. According to the Food and Nutrition Board of the National Research Council, if you won't eat eggs, cheese, and milk, you run the added risk of becoming deficient in vitamin B_{12}, calcium, and riboflavin. It is important, too, to use iodized salt because, for many individuals, seafood is the major source of iodine. To insure proper nutrition, the NRC recommends 2 servings per day of high-protein foods such as legumes, high-protein nuts, peanut butter, or dairy products. Given all these warnings plus the added guideline that proteins that complement each other should be eaten together (bread with cheese and cereal with milk and rice with beans), one can be healthy on a vegetarian diet.

Don't confuse eating vegetarian food with being a health-food advocate. According to Howard Appledorf, Ph.D. of the University of Florida, in Gainesville, the major difference between health foods and supermarket foods is the greater cost of the health foods, about 1.7 times as much as conventional foods. Dr. Appledorf states that "there is no such thing as a health food" since nutritional quality and even the amount of pesticide residues were similar in both types of foods he analyzed.

Finally, vegetarian diets need not be unattractive and should not be judged by the more vocal outlandish practitioners who push unbalanced cures. Some of the world's great cuisines have a strong vegetarian base. Where would Chinese cooking be without the soybean (soy sauce, bean curd)? Fettucine Alfredo, one of the great pasta dishes, meets all the strict criteria for inclusion in a lacto-ovo-vegetarian diet. While we're in no immediate danger of becoming a nation of vegetarians—meat tastes awfully good—for health and economic reasons we should consider making one or two meals a week vegetarian.



HOW TO BALANCE PROTEIN IN MEATLESS MEALS

Here, chosen from the cooking of many countries, are examples of food combinations that, within any meal, will give good protein balance. Don't forget that fruits and fresh vegetables are needed, too, for their own good reasons.

1 **minestrone** (kidney beans, peas)
fettucine al pesto (pine nuts, cheese, pasta)
tortoni, **cappuccino** (milk and cream to improve protein quality of pasta)

2 **cream of tomato soup** (milk)
macaroni and cheese (cheese, milk, pasta, all improved by combination)
pumpernickel roll (overall quality of wheat protein improved by cheese, milk)

3 **lentil soup** (lentils)
mattar paneer (peas, cheese)
pulao (rice, nuts)
(nuts in combination with lentils and peas improve overall quality of rice protein)

4 **chiles rellenos** (cheese)
rice and beans (complementary proteins)
flan (eggs, milk)
tortillas (cheese and milk improve quality of cornmeal protein)

5 **cheese soufflé** (eggs, cheese, milk)
roll (quality of wheat protein improved by cheese and milk)

6 **lentil and nut loaf** (complementary proteins)
spinach with sesame seeds (lentils and sesame seeds complementary)
brown rice (rice and lentils, rice and sesame seeds complementary)
whole-wheat bread (wheat and lentils complementary)
milk

7 **egg foo yong** (bean sprouts, egg)
pressed bean curd with vegetables (bean curd)
ice cream (milk)

February

Danger ahead! Valium-

the pill you love can turn on you

Dr. Marie Nyswander, a psychiatrist, has treated drug-abuse problems for twenty-five years, seeing fashions come and go in the tranquilizers, the uppers and the downers, the things people take. To her, today's trouble-pill is diazepam, known best as Valium. "A far worse addiction than heroin, morphine, or meperidine (Demerol)," says Dr. Nyswander. And tells why.

"When your doctor prescribes a pill, you may believe it's specifically to cure your ailment. It isn't always. Most tranquilizers are meant to handle only acute, temporary conditions, such as extreme anxiety, depression, or grief. When they're used for a chronic or long-lasting condition, you get trouble—addiction, tolerance, often an agonizing withdrawal."

Some doctors call diazepam the suicide drug. At first it works, beautifully. May lift depression, calm fears, relieve anxiety. But continued use may reverse the pharmacologic effect of diazepam; "It no longer does what it's supposed to do," Dr. Nyswander said, "and a tremendous depression follows."

Tolerance is trouble magnified. Its meaning: more and more of a drug is required to produce the initial effect; pill-taking grows, milligram by daily milligram, toward disaster. Built-up dosages may amount to forty or fifty diazepam pills a day—a lethal dose to a non-addicted person.

"If you were taking only one or two tablets a day," said Dr. Nyswander, "stopping abruptly might make you miserable and upset, but probably wouldn't cause convulsions. But if you are taking 200 to 300 milligrams of this drug, you probably can't stop. You must be taken off the drug by steps, generally in the hospital. Withdrawal is particularly difficult with diazepam.

"The toxic effects of diazepam look worse than those of heroin or morphine, more like alcoholism. The user is obviously awfully sick or awfully intoxicated. There's evident confusion, loss of coordination; the person looks and acts like a zombie. Who wants to face all this?"

What doctors often do not explain, when prescribing a tranquilizer, are the warnings of possible effects, the limitations you should observe while taking the drug. "Pharmaceutical companies very accurately and honestly publish this information in materials supplied to doctors. I think every doctor should translate it for the patient," said Dr. Nyswander. "On therapeutic doses of diazepam, you should be careful in your kitchen work. You shouldn't drive. You should not do anything that requires serious mental alertness. You must not drink. Diazepam appears to be synergistic with alcohol—it doubles the ataxic effect, the loss of coordination."

Where to draw the line? What constitutes chronic use of a drug? How to know if one's physician overprescribes?

"I would say a month is the limit. If it's a chronic condition, it should be worked on, not masked. When very fine doctors go beyond this, they are of course trying to bring relief. But often they don't see the chronic problem—they see only the acute ones.

"In all my years of private practice, I have never given more than four or five tranquilizers to a patient at one time—and with great caution. This works very, very well. My patient doesn't have enough of the drug to become addicted, or even to use in a regular way that might build up drug tolerance.

"If you take a drug three times a day, you maintain a certain level of it in your blood, and you are being kept in a steady state of being drugged. But if you take one

just once—at night to sleep—your body eliminates it during the night. I would use diazepam only as something to sleep with. Never for daytime. Disaster comes when you use these drugs chronically in order to get through the days."

Diazepam pills do not cure. They may relieve. Continued, they may lash back in a complete reversal; then peace turns violent, serenity into despair. The cause is chemical, not emotional.

"Sadly enough, diazepam is in style; the high-pressure pills a few years ago were glutethimide (Doriden) and meprobamate (Miltown); indeed, Miltown is still with us as an abused drug. But today, probably it would be very hard to find any group of middle-class women in which some aren't regularly on Valium," said Dr. Nyswander.

"Very often, a new patient will walk into my private office, and I can look at her and say 'How long have you been on Valium?' Then I give directions for withdrawing from these pills, when it's less than an addictive case. 'When you're off the pills,' I tell the patient, 'come in and tell me if you need a psychiatrist anymore.' Often it's as simple as that."

Medical research is gaining in understanding of drugs used over lengthening periods of time, as the treatment of chronic diseases improves. "But tranquilizers are only for acute uses," insists Dr. Nyswander. "When either patient or physician carries them into chronic use, there's bound to be trouble."

Frustrations, anxieties, and tensions are not usually chronic, and often could be managed without drugs: "Life is not supposed to be a bowl of cherries. There are tensions; and that is what makes the non-tensive periods so sweet."

food for health

DO YOU NEED MILK?

Excellent in its role as food, milk puts calcium, riboflavin, protein, other good things into the diet. But it's not the drink-all-you-can-it's-perfect, not the boon to all mankind it was once believed. First, the calories: 160 in a cup of whole milk (but only 90 if it is skim milk). Next, the cholesterol; the fat of whole milk is largely saturated, a raiser of blood cholesterol levels (avoidable when you use skim milk, skim-milk yogurt, skim cottage cheese, buttermilk, nonfat dry milk). Finally, for many people there is the problem of lactose intolerance, shortage of the enzyme that digests milk sugar; drinking milk causes them cramps, diarrhea, misery. Actually a major part of the world's people do not comfortably tolerate lavish quantities of fluid milk once they pass the weaning age.

What to do? The classic "prudent diet," blessed by nutrition authorities and by the American Heart Association, commends a prudent amount of milk. For adults, nothing but skim or low-fat milk, and then no more than a pint a day. For children, a pint of whole milk, and beyond the second glassful, only skim or low-fat milk. Cottage, farmer, and pot cheeses may be used often by all; whole-milk cured cheeses restricted to four ounces a week. Butter, cream, ice cream, and buttery foods should be resisted as much as possible.

Milk-intolerant people usually know it; have guiltily avoided milk from childhood on. But many can take nutritionally useful amounts, said Dr. Michael Latham, professor of international nutrition at Cornell University. Non-milk users need to seek out other protein, calcium, B-vitamin sources, and should particularly consider special supplements during pregnancy.

STAY-WELL TIP FOR TRAVELERS

Never Risk Malaria: three malaria deaths of American travelers were reported last year by the government's Center for Disease Control. Effective malaria protection means taking pills —usually chloroquine phosphate— once a week, beginning a week before you go into malarial zones (and those could include Mexico, parts of Central and South America, and Haiti), continued for six weeks after you leave it. For a Malaria Risk Chart that includes immunization requirements for countries around the globe, write to the International Association for Medical Assistance to Travellers (IAMAT), suite 5620, Empire State Bldg., 350 Fifth Ave., New York 10001.

Doctor's Corner

Dr. George B. Markle IV, a surgeon in Carlsbad, New Mexico, talks about

SCRAPES, CUTS, ABRASIONS, BURNS

Q. Dr. Markle, is there a best way to treat superficial wounds and burns for faster healing and to prevent infection?
A. I treat such wounds quite differently from the way I was taught in medical school, and I think my patients are doing a lot better. My approach is to help nature to heal the lesion by cleaning and washing the injuries, but not covering them up with ointments and closed dressings that keep out the air.

Q. How do I avoid getting soap and water on a skin injury when I wash hands or take a shower?
A. Don't avoid it. I encourage bathing and showering with skin lesions.

Q. What should I do for an oozing burn or cut not serious enough to see a doctor?
A. Try to keep it dry, except for careful daily washing with neutral soap. If you must put on a dressing, make it a light, absorbent one, not one of those shiny stick-on adhesive strips that seal in the injury. And if you must put on a medication, let it be a water-soluble one and let it dry. Don't use greases, creams, or ointments for a wound or burn.

Q. I'm told that burns are highly infectious. Don't they require special dressings and antibiotics?
A. In nature, a superficial second-degree burn weeps for a day or two to clean itself. Then, if it is exposed to air, it forms a thin, dry crust and heals without infection. But if it is kept sealed off and moist, it is very likely to develop into a serious infection. A deep or large burn should always be taken to a doctor.

Q. But your light, dry dressing will stick to the burned area if no ointment is used.
A. Quite all right. You can easily soak off or tease off the dressing, then you should wash the wound. Apply a fresh dressing, but only if you need it to keep things from touching the open injury.

FEBRUARY

FINDS

the bag that works

HOW TO ORGANIZE IT WITH EVERYTHING YOU NEED...PLUS SUPER TIPS







What goes in a large bag: briefcases, makeup cases, portfolios...the works

The soft, squashy clutch —a good-sized everyday bag with room for more than you think. . . .





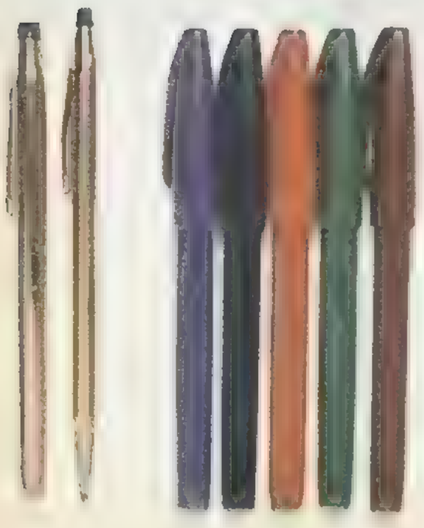




Office-on-the-go...and other gadgets



For list-making, address-and-note taking, no-more-appt.-breaking...and money!





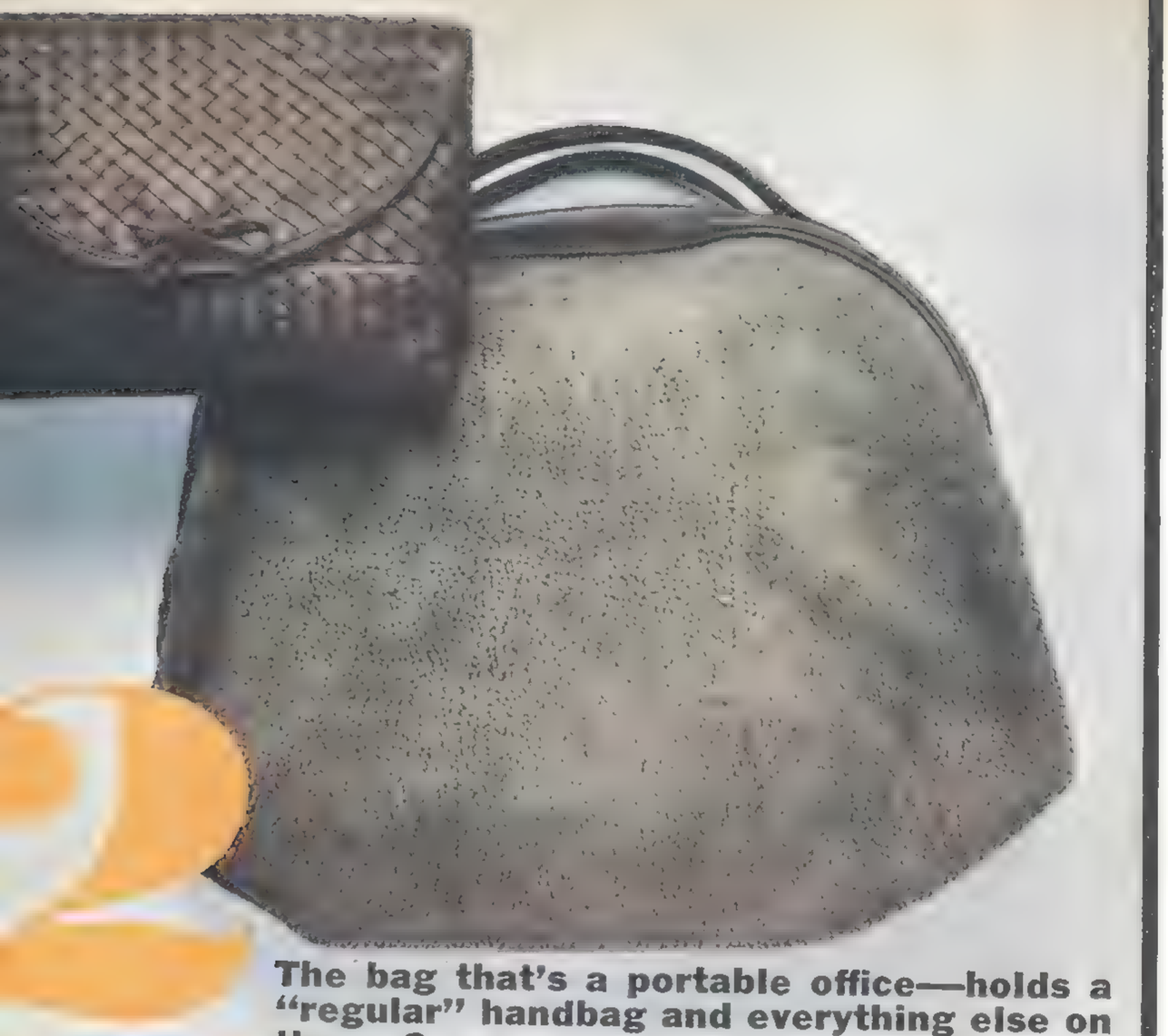




for you

FROM AN EXPERT

We've organized these two pages with three different women in mind: the woman who doesn't carry her work around with her and only asks that a bag be big enough to hold all of her personal things . . . the woman who needs a bag that acts as a portable office . . . and the woman who needs a combination of both. The point: if the right woman is matched with the right bag, it's the *only* bag she's ever going to need for day. . . . **Number 1**—a beautiful, pouchy, rust-suède print clutch (by Trussardi)—big enough to hold every woman's personal "musts": Makeup goes in the Dopp kit (Mark Cross) or in one of the roomy, print cases, top of the page; keys, on a ring or in a small leather pouch (this page, center)—best way to keep keys together and to keep them from scratching the other small leather things you carry; hair brush goes in a spare glasses case—neatest way to carry it (this page, center). Plus glasses, address book, credit-card case, wallet—the clutch takes it all. . . . **Number 2,** for the woman who works out of a bag, the bag that's an office-on-the-go—Redwall's soft, printed goatskin tote. It holds something as big as a briefcase (top row, far left) and at least one of everything else on these pages (we know, we stuffed it *all* in and it worked!)—the calculator, the camera, the tape recorder. And a "regular" handbag, which could be Number 1—or the Bottega Veneta woven brown leather clutch, shown here. When you're at a restaurant, all you have to do is slip out the clutch, check the tote—and you're set. . . . **Number 3** is the handbag-plus-working bag in one—a deceptively slim luggage-tan shoulderbag from La Bagagerie. Except for the briefcases, everything else on these two pages fits in. . . . A legal pad, if you use one (the prettiest cover for that, the end-paper print, top row, far right) . . . or a loose-leaf notebook for addresses, memos, notes (bottom row, center) . . . the change purse that opens flat so you can see the change for a change (bottom row, far right) . . . a handful of Pentel markers or a felt-tip pen. (And don't forget a ball point—felt-tips won't work on carbons!) . . . With the shoulderbag, a zipped brown leather case for money or makeup, from Bottega Veneta. . . . The one other bag you'll need—not shown here—your evening bag. Whatever kind you choose, it will work better if you keep it ready with its own evening organizers: the tiniest change purse or an evening wallet in black moire, the smallest card case—just big enough for one or two identifying cards (if anyone should ask!), a key ring like the smooth gold oval (this page, center), a tiny hair brush, and, if you smoke, the flattest cigarette case (this page, center). Details and stores for everything here, page 184.



The bag that's a portable office—holds a "regular" handbag and everything else on these 2 pages.



A case for everything...everything in its case

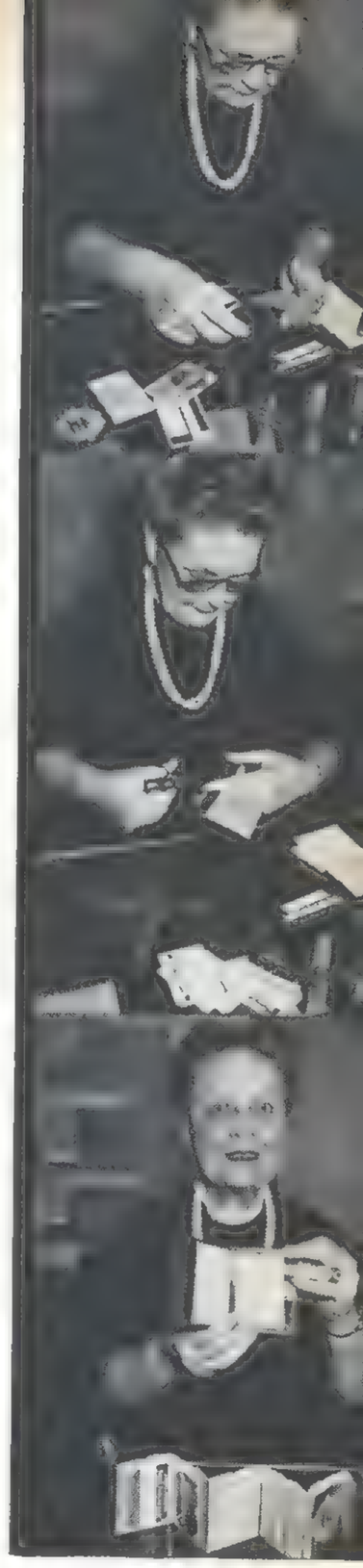


The perfect all-around shoulderbag—flat and supple. Gussets expand to fit everything you need . . . everything you see here.



39c Special!!!—full-length plastic raincoat folds to a neat 3″ square. Buy one for every bag.

KEITH TRUMBO



Angela Hawkins (above) started at Mark Cross 23 years ago as "part-time Christmas help." If you were at M.C. this Christmas, you would still have found her busily at work in her Small-Leather-Goods-Dept. niche. Busy organizing—wallets, card cases, bags—"People actually come to me for fittings—they put their lives on the counter." Much of what they learn, we've learned and have incorporated into this month's Finds. Ways not only to organize a bag, but to care for it along with your other small leather things—such as the trick of slipping a brush into an eyeglass case, keys into a pouch. . . . Ways to organize things in separate cases. Credit cards, for instance—and to do it neatly so they don't bulge like "a fat schoolgirl wallet"—a Mrs. H. no-no. . . . How to mark your most-used cards—in color-coded Mystik tape slots—so you can quickly put your fingers on them. . . . How to carry bills the safest way—in a double billfold—ones on one side, fives and up on the other. And—so you know which is which—initialing the ones' side. . . . Or if you want everything together in an all-in-one wallet, she'll find you one that holds everything and then arrange it so you know just where everything is. No matter what problem you have, no matter how disorganized—Mrs. Hawkins has the answer!

NEW

TURN ON A

First new turn: the soft, slightly oversized look to the most classic clothes—raincoat, shirt-jacket, shirtdress. Second new turn: the dashy, sporty fatigues feeling—great news this spring! And with touches of rust, the way René Russo wears them—the greatest!

The new putting-together of a coat look, *left*—the *cotton* coat—the soft, ample, extra-easy cotton raincoat that's like a wonderful shirt, over a matching shirt-jacket and wrap skirt in pale-khaki poplin. Relaxed, snappy—it's this year's kind of pieces-dressing! Kasper for Joan Leslie. Coat, about $118; shirt and skirt (with rope belt, not shown), about $118. Miss Bergdorf of Bergdorf Goodman; Montaldo's; Rich's; Dayton's; Bullock's.

The clothes you want when you want them—41 key looks from **The New York Collections** (and they don't all cost a fortune!) ...Here, as they're worn by some of the niftiest girls in town

René Russo



The new ease of a shirt-dress, *left:* it's all in the soft, cottony, khaki-colored fabric...in the way the collar falls open, the gathers fall lightly, the loose, long rolled sleeves. . . . To sash, to let loose as a smock-chemise—to slip over other things as a warm-weather coat—not-to-be-missed dressing! By John Kloss, a Division of the Kreisler Group; rayon and polyester (Pressman-Gutman fabric). About $58. Saks Fifth Avenue; Woodward & Lothrop; Rich's; Sakowitz; I. Magnin. Both pages: hair and makeup by Rick Gillette; accessories, next to last page.

BEAUTY PLUS

Newest turn on eye makeup: the shadow that's also a moisturizer. Called, appropriately, Daily Eye Treat, it comes—from Clinique—in eight rich-subtle shades, from pale silvery Mushroom to the deep smoky-mauve Violet layered on here.

CLASSIC

AVEDON

SOFT

Soft, pretty: The new shirtings—as the top of a dress, as the blouse you slide under a jacket—all the ways Lauren Hutton wears them here. . . .

The new look of a two-piece dress, *left:* the pullover soft-shirt in silky navy-and-gold stripes, with a tiny cap of a sleeve, gathered skirt—the pockets give everything a lift, the scarf gives extra softness—terrific way to look! Blassport, of acetate and nylon (Verron fabric). Shirt, about $50; skirt, about $56. At Bloomingdale's; Nan Duskin; Lillie Rubin-South and West; L.S. Ayres; Bullock's; Liberty House, Hawaii.

BEAUTY PLUS

Fragrance—the indispensable accessory with everything you wear. To try now: Cerissa, new, exciting, floral—from Charles Revson.

Lauren Hutton

The extra-easy top, the pretty print, the softness, *left:* the new look of a shirtdress! And it's easy from the opened, scarf-looped collar to the slim-pleated skirt. In multicolor chevrons on cream. Morty Sussman for Mollie Parnis Boutique. Of nylon blend (William Rose fabric). About $225, at Saks Fifth Avenue; Nan Duskin; Montaldo's; Joseph Horne; O'Neil's; Jacobson's; Neiman-Marcus; I. Magnin.

The softest—prettiest—turn of a suit, *right:* the wrapped and ruffled navy crêpe de Chine blouse under a beautifully tailored little jacket and straight skirt, in pin-striped camel. From Christian Dior-New York. Blouse, of silk. Suit, Besson wool and rayon blend. About $580. Saks Fifth Avenue; Harzfeld's; Balliet's; Lou Lattimore; May D & F. Hair and makeup, Rick Gillette. Accessories, next to last page of this issue.

SHIRTINGS

AVEDON

T-SHIR

The T-shirt—the top of the year! And the start of three pretty looks here, worn by René Russo....**The most classic,** *left:* the short-sleeve cotton knit T-shirt. Bright green pulled over a soft pleated challis skirt in one of the prettiest flower prints on navy—easy, charming—the essence of T-shirt dressing. Rena Rowan for Jones New York. Top, about $9. Skirt, of rayon, about $29. Mid February, at Altman's; Nan Duskin; Jordan Marsh, Florida; Higbee's; Chas. A. Stevens; I. Magnin.

BEAUTY PLUS

Makeup that's super pretty, super gentle—in the coloring, in the hypo allergenic formula —from Almay. For eyes, a brand new fine liner to go above and/or below lashes — the Slim-liner, in Brandy Brown. Cheeks warmed with Peach Brandy Rich-Creme Blush: Frosted Color Moist Lipstick in Honey Spice; Honey Spice for nails.

DRESSING

The luxury of a silk T-shirt, [illegible] pleated skirt. And the best part is the look together—the matching daisy print scarf—to tie as a fichu, to soft-wrap at the throat, around the head, to turn your own way. Turnout (skirt, of polyester) by Goldworm. About $145. At Lord & Taylor, N.Y.; G. Fox; Nan Duskin; O'Neil's; I. Magnin; Liberty House, Hawaii.

Easy evening dressing, [illegible] red tube top with a [illegible] Love the tank top in red [illegible] short sleeve cardigan in boucle and print. Turnout by Kasper for Joan Leslie. Sweaters, of acrylic; skirt, of Qiana nylon. About $160. At Saks Fifth Avenue; Rike's; Frost Bros.; Neusteters. Both pages, hair and makeup by Rick Gillette. Accessories, both pages, on next to last page this issue.

AVEDON

Lisa Taylor



Lisa Taylor and the most irresistible little prints to come along in years. ...**Delectable!** *right*—the flower print, the light floaty fabric, the soft shirt with its small-ruffle yoke—two-piece dressing in shades of blue and cream georgette. To wear many ways—the shirt tucked in, or sashed over the skirt, or knotted above the waist, as here. With the added charm of a small chiffon scarf wrapped at the wrist and held by an orchid; narrow marble-y bangles. By Damon Sport, of rayon (Carjer Looms fabric). Shirt, about $70; skirt, about $66. At Bloomingdale's; Filene's; Burdine's; Carson Pirie Scott; Hudson's; Dayton's; Liberty House; Hawaii.

BEAUTY PLUS

The glow of vibrant, healthy color—a make-up that does as much for your spirits as your looks! Done here, with a wash of Tawny Tan Face and Cheek Tint. Gleam for the mouth: All Day Frosted Mocha Re-Nutriv Lipstick. All, from Estée Lauder.

AVEDON

PRINTS CHARMING

Perfect sweater-and-skirt dressing, *above right:* small écru knit pullover with a sheer crochet top—lace edgings at the collar and cuffs—and a soft, silky pleated skirt in a tiny print of apricot and écru—simple . . . seductive! By Adolfo. Wool-and silk sweater; skirt, of Arnel and nylon (Fisher & Gentile fabric). About $295. At Saks Fifth Avenue; Higbee's, Dayton's; Frost Bros.; Neusteters.

The romantic turn of a print at night, *below right:* the sheerest float of chemise in a mauve-white-and green calla-lily print—open neckline, loose blowy sleeves—sashed over a white chiffon slip. By Richilene; of silk. About $365. At Elizabeth Arden Salons; Nan Duskin; O'Neil's; Jacobson's; Miss Jackson; Balliet's. Hair, makeup, Rick Gillette. Accessories, next to last page.

PRINTS CHARMING

Pretty...soft little dresses in small, fresh prints. For restaurants, for little evenings—for charm!—and how nice to see actress Marisa Berenson in front of the camera again.

Pale, silky jersey, *left*—pink with touches of blue, in a soft peasant-blouse dress with a slim-falling skirt. To wear with a looping of scarf, a pale creamy rose—romantic! Dress by Gene Berk for Paganne Too, of Qiana nylon jersey. About $158. Lord & Taylor, N.Y.; Joseph Horne; Balliet's; Liberty House, Hawaii.

Charming!—the tiny-print crêpe de Chine dress, *above right*, with a top like a little peplum smock—in navy with pink and green millefleurs. By John Anthony, of polyester. About $260. At Saks Fifth Avenue; Nan Duskin; Higbee's; Jacobson's; Liberty House, Hawaii.

New look for black at night, *below right*—thin-strapped tank top with a low crisscross back (barest T-shirt of all!), with the lightest shrug of a cardigan for covering and matching sashed skirt in black-and-white crêpe. By Hanae Mori Boutique Collection. Polyester cardigan and skirt; cotton knit top About $185. March, Bergdorf Goodman; Montaldo's; Maison Blanche; Stanley Korshak; Younkers; Younker Kilpatricks; Liberty House, Hawaii. Hair, Rick Gilrette; makeup, Way Bandy. Accessories, next to last page of this issue.



PRINTS CHARMING

Especially pretty at night (especially on Marisa Berenson!)—small, soft, light-as-air prints that flirt and blow on the body....

The crêpe de Chine print dress with its own covering, *left*—the black-and-red dress with a matching shawl. Pretty touches—the thin, thin straps, a satin ribbon for a sash, the flounce of ruffles hemming the shawl, the skirt. Lanvin Boutique de Luxe dress, of nylon. About $675. At Lou Lattimore; Sakowitz.

The float of sheer, soft chiffon, *below*—one of the most feminine things in the world! Layers of green-white-and-red printed chiffon with yards of ruffles, a small wrapped waist. By Mollie Parnis, of polyester (Gilman Fabrics). About $395. At Lord & Taylor; Nan Duskin; Montaldo's; Stanley Korshak; Younker Kilpatricks; Sakowitz.

The most charming print, *above right*—the simplest little back-wrapped crêpe dress—black-and-cream millefleurs with tiny flutter edgings on the sleeves, on the above-the-ankle skirt. By Cacharel Div. of Mallory, of viscose. About $98. Henri Bendel; Higbee's; Frost Bros.; I. Magnin.

Marisa Berenson

The softest, prettiest dress in the Trigère collection, *right*—beige-and-black "pebble" printed silk chiffon with wide, floaty sleeves, a skirt that falls lightly to above the ankles. By Pauline Trigère; Abraham fabric. About $595. At Bergdorf Goodman; Nan Duskin; Garfinckel's; Montaldo's; O'Neil's; Stanley Korshak; Frost Bros. Both pages: **hair, Rick Gillette; makeup, Way Bandy.** Accessories, next to last page of this issue.

AVEDON

THE

PERFECT C

Margaux Hemingway



Sensational! New-girl-in-town Margaux Hemingway (Ernest's granddaughter) and the perfect classics—the clothes you collect and wear and replace and never have enough of! **The sweater to collect in every color,** *far left*—the small, Shetland crewneck, at its cleanest, most classic (most basic!) in white. By Pringle of Scotland, of wool. About $24. At Abercrombie & Fitch. **At last!—the classic Burberry trench coat for women,** *left*—the first, best, most famous trench coat, almost exactly as it first appeared on Boer War officers. Tan gabardine, wrapped, with "strap-and-buckle" closing, practically no buttons—so no buttons to fall off. (Extra dash—the look of double shirt collars, from the pulled-out sweater underneath.) By Burberrys, of cotton and polyester. About $150. At Bloomingdale's; Garfinckel's. **Supersweater!**—*right:* Jaeger's perfect shirt/jacket in rib-knitted navy wool—zipped up the front, small, slightly blouson; over straight matching pants. Both, Jaeger. Sweater, about $60; Trevira-and-rayon pants, about $60. Both, mid February, at Martha. Sweater, also at Nan Duskin. Pants, also at B. Forman; Sakowitz. Hair, Rick Gillette; makeup, Way Bandy. Accessories, next to last page.

AVEDON

CLASSICS

Gerry Hall / Lisa Taylor

THE NEW LOOK



OF A DRESS

AVEDON





FATIGUES

S DRESSING

THE NEW

WOR

AVEDON

Laura Alvarez

great jeans fol-
pullover jacket
and matching
pants. By
Knitwear. Wool-
turnout, knitted in
America. About $165.
Bergdorf Goodman;
Fox; Ralphs; Mon-
do's; Hudson's;
's; Dayton's; I.
Magnin.

Two for the weather, *above left*—a loose, relaxed, terrific pullover smock-jacket in navy poplin, and straight, perfect tan poplin pants. By John Anthony, of water-repellent polyester and cotton (N. Erlanger Blumgart fabric). About $175. At Martha; Nan Duskin; Liberty House, Hawaii.

The rainsuit you wear all the time, *right*—nifty tucked-yoke shirt-jacket and skirt in tan poplin, a brown-and-beige print shirt, and a tan poplin scarf to loop under the collar—to keep your hair dry! All by Mario Forte for Rona. Water-repellent poplin, of Fortrel and cotton; Dacron blouse (Klopman Mills). Turnout, about $138. At Saks Fifth Avenue; Lillie Rubin-South and West; O'Neil's; Jacobson's; L.S. Ayres; Liberty House, Hawaii. Hair, Rick Gillette; makeup, Way Bandy. Accessories, both pages, next to last page.

RK CLOTHES


COVE
AVEDON

Beverly Johnson

A coat, a jacket, a flick of cape, a crêpe de Chine cardigan, a what ever! -If it does the job and does it prettily, that's the Perfect Covering!...The three here, on Beverly Johnson.

Fluffy little bathrobe of a coat, *far left*, in foam-green mohair--perfect spring (or most seasons) coat—perfect covering for a soft-tied shirtdress in satin-striped seafoam twill. Adele Simpson coat (mohair, wool, and nylon) and dress (polyester), about $600. Lord & Taylor; G. Fox; Joseph Horne; Gidding-Jenny; Jacobson's; Younkers; Hovland-Swanson; Frost Bros.; I. Magnin.

The light, light camel wool blazer, *left*—over a silky striped blouse and soft-pleated navy wool skirt, with the touch of a red carnation —the fresh, pretty, extra-feminine new look of a suit! By Helga. Woolmark jacket and skirt, loomed in America (Anglo Fabrics); camel-navy-beige-and-green blouse, of rayon. About $345. Elizabeth Arden Salons; Nan Duskin; Joseph Horne; L.S. Ayres; Younker Kilpatricks; Frederick & Nelson. Accessories, this page, next to last page.

Good news for any wardrobe, *right*—the loose, easy kimono coat in cream wool gabardine—the covering that goes day, night, all year, over everything! Here, over matching pieces--pointelle knit T-shirt, wool gabardine skirt. By Donna Karan for Anne Klein. Woolmark coat, about $170, and skirt, about $84 (Anglo Fabrics, loomed in America); acrylic T-shirt, about $40. Lord & Taylor; Jacobson's; Rike's; L.S. Ayres; Hovland-Swanson; Swanson's; J.W. Robinson; Liberty House, Hawaii. Concord watch, Tiffany. Earrings and pin, Gübelin. Hair, makeup: Rick Gillette.

RINGS

Aurore Clément



What a lot of women are always looking for . . . what new French film star Aurore Clément wears here: the attractiveness and ease of soft matching pieces, already put together. And in seasonless fabrics—super-finds!

Relaxed little suit, *left,* in supple navy twill with a red-sashed, red-dotted white shirt—the kind of clean, classic look you could practically live in from one spring/fall/winter day to the next! Belle Saunders for Abe Schrader (with self belt, not shown), of polyester. About $158. Saks Fifth Avenue; Younkers; Younker Kilpatricks; Hovland-Swanson; Neiman-Marcus; I. Magnin. Piaget watch, Van Cleef & Arpels.

The two-piece dress that's based on a T-shirt, *below right*—tiny white dots on slide-y black jersey. The dolman-sleeve top belted for a bit of peplum, skirt cut on the bias. By Rodrigues (with self sash, not shown), of nylon. About $95. Saks Fifth Avenue; Hutzler's; Jacobson's; Stanley Korshak; Swanson's.

THE WORD IS S

Nifty—the little two-piece knit dress, *left,* in black with white pin dots—soft, sashed shirt, easy skirt. To wear with a T-shirt one season, under a coat the next, as is . . . all the time! By Leslie Fay, of polyester. About $50. Lord & Taylor; G. Fox; Rich's; Joseph Horne; Higbee's; Jacobson's; Frost Bros. Both pages: hair by Christiaan, makeup by Sandra Linter; accessories, next to last page.

EASONLESS

THE COCKTAIL DRESS

What you always need and haven't been able to find forever—not just one, but four perfect little cocktail (or restaurant, theater, whatever) dresses, all worn by Lisa Taylor.

Short, bare, black, *left:* the quintessential cocktail dress! Soft matte jersey with a capelet of ruffles around the neckline. By Don Breitinger for Harold Levine, of polyester. About $220. At Bergdorf Goodman; G. Fox; Nan Duskin; Lillie Rubin South and West; Rike's; Jacobson's; Hovland Swanson.

Nighttime T-shirt dressing, *left,* in smoke matte jersey—a back wrapped tank top with the most seductive baring of shoulders. Over a matching dirndl that's a bit longer than day length—a nice change of mood at night. By Scott Barrie, of rayon (Jasco Fabrics). About $180. At Bloomingdale's; Nan Duskin; Lillie Rubin-South and West.

AVEDON

TAIL

IS BACK!



Lisa Taylor

Black with a luster, *left* —most flattering way to be in black at night! Stretch jersey, scooped out at the neck, with a loose pretty sleeve, a skirt that stops just inches above the ankles. By Robert-David Morton, of Antron nylon and Lycra. About $160. At Bloomingdale's; Nan Duskin; Lillie Rubin-South and West; O'Neil's; I. Magnin.

The soft, pretty top, *below*, the skirt that just slides over the hips —the perfect turn of a two-piece dress at night! In soft, slate-y blue matte jersey. By Ingeborg, of rayon (Beaunit fabric). About $185. At Saks Fifth Avenue; Garfinckel's; I. Magnin. Both pages, hair and makeup, Rick Gillette; accessories, next to last page of this issue.

(Continued from page 78)

Mini-Frittata

Sixteen 2-inch miniature omelets to serve with antipasto

1 stick butter, melted
4 eggs, lightly beaten with a fork
Salt and pepper to taste
Dash of Cayenne pepper
¾ cup cooked chopped spinach (carefully drained)
¼ cup diced drained canned pimientos
1 tablespoon finely grated onion
1-2 tablespoons grated Parmesan cheese

Preheat oven to 400°. Brush bottoms of metal muffin tins (16 cups) with melted butter, using a pastry brush. Put muffin tins in oven till butter is hot. In a bowl mix eggs, seasonings, spinach, pimientos, and onion together thoroughly. Spoon some mixture into each muffin cup. (Each frittata will be about ¼ of an inch high.) Return to oven for a few minutes till mixture is set and firm and begins to come away from the sides of the tins. Sprinkle tops of the frittatas with a bit of grated cheese and a bit of melted butter. Put tins under the broiler for a few seconds until cheese melts and becomes golden brown. Watch carefully so that they do not burn. Arrange on a platter and serve. Equally delicious hot or cooled to room temperature.

Curried-Rice Salad

six to eight servings as part of an assorted antipasto

2 cups boiled rice (cooked *al dente*, so that each grain is firm)
¼ cup coarsely diced fennel (or celery)
1 canned roasted pimiento, diced (approximately ⅓ cup)
½ cup cooked fish, shrimp or drained canned tuna, cut into pieces
4 pitted black olives, halved
4 uncooked mushroom caps, broken into pieces
1 tablespoon dried currants (or raisins)
2 tablespoons each finely chopped parsley and chives
2 teaspoons curry powder
½ teaspoon cinnamon
1 teaspoon Pernod

Vinaigrette Sauce made by combining

3 tablespoons oil
1 tablespoon lemon juice or vinegar
1-inch ribbon of anchovy paste
Freshly ground pepper to taste

Put all ingredients except for vinaigrette sauce in a serving bowl. Beat vinaigrette sauce vigorously with a fork. Pour it into the bowl. Mix salad lightly but thoroughly, using two forks; serve.

Variation: Cut slices off the tops of 8 ripe tomatoes and save them to use as lids. Remove and discard pulp. Fill tomatoes with curried-rice salad and cover with lids. Dribble olive oil, to which a pinch of sugar has been added, over tomatoes. Bake 15 minutes at 350°; serve at room temperature.

Whenever we stop at Harry's Bar for a late lunch, the menu—with its dishes named for the great painters of the Venetian school, Carpaccio, Titian, and Bellini, and for the Venetian Don Juan, Casanova—gives us an inkling of the visual and sensual pleasures we are about to enjoy. Here are some samples:

Zuppa di Pesce (Venetian Fish Soup)

six to eight servings

2½-pound striped bass (or other firm white-fleshed fish), cut in 2-inch slices (keep head and tail)
2 pounds fish heads and bones
2 8-ounce bottles clam juice
2 pounds onions, sliced
2 carrots, cut into pieces
1 stalk celery, sliced
2 tomatoes, peeled, seeded, and coarsely chopped
1 bay leaf
6 sprigs parsley
1 clove garlic, coarsely chopped
Salt and pepper to taste
Dash of Cayenne pepper
1 teaspoon saffron
1 egg yolk, lightly beaten
1 cup cream or half-and-half
1 tablespoon each butter and flour, rubbed together with your fingers to make a *beurre manié*

Put first 12 ingredients in a large soup pot and cover with cold water. Boil vigorously 10-15 minutes or till pieces of fish are cooked and flake easily when tested with a fork. Remove slices of fish, discarding their skin and bones, and reserve. Lower heat to moderate and cook covered for 40 minutes. Strain soup through a sieve lined with cheesecloth, pressing down hard with the back of a spoon to extract all the juices. Discard everything except the broth. Rinse out the pot and put the broth back into it. Put 1 cup of the hot broth in a bowl and steep the saffron in it. Beat egg yolk and cream together with a fork; add some of the broth when it is warm but not hot, spoonful by spoonful, stirring constantly so that the egg-cream mixture does not curdle. Put everything back into soup pot including pieces of reserved fish. (If you prefer, you can save the pieces of fish for another use, such as the Curried-Rice Salad.) Heat very gently, adding bits of *beurre manié* to thicken the broth if you like. Do not let it boil. Serve hot with *crostini*.

Harry's Crostini (Croutons)

for six to eight portions of soup

4 slices white bread, trimmed of crusts
2 tablespoons peanut oil
2 tablespoons grated imported Parmesan cheese

Cut bread into half-inch cubes. Fry in hot oil till lightly browned on both sides. Spread cubes on an ovenproof dish or cookie sheet and sprinkle with grated cheese. Bake at 400° 5 minutes or till cheese is golden brown. Put a few in each portion of Venetian Fish Soup or any other hot soup. Crisp and delicious!

Sole Fillets à la "Casanova" (Filetti di sogliola "Casanova")

four servings

2 double fillets of sole or flounder
Salt and freshly ground white pepper
Butter
1 cup dry white wine (such as Soave or Verdicchio)
4 mushrooms, finely sliced

Lay fish in a buttered ovenproof dish; season. Pour in the wine. Cover with mushrooms and bake at 400° 5-6 minutes or till fish flakes easily when tested with a fork. Remove from oven, keeping it in a warm place; and, with a bulb baster remove as much of the liquid as possible, reserving the liquid to use in

Sauce Béchamel

1 tablespoon butter
1 tablespoon flour
½ cup milk
½ cup liquid from the baked fish
1 slice onion
1 egg yolk

Put butter and flour in a heavy saucepan and stir over low heat for a minute or two till butter and flour are well combined. In a separate saucepan, heat together milk, liquid from the fish, and onion. Do not boil. Strain out the onion and pour the mixture, a bit at a time, into the flour-butter mixture, stirring constantly over lowest heat. Bring to the boil and boil 1 minute, pressing out any lumps that may form. Remove from fire and beat in egg yolk.

Now make a

Sauce Zabaglione

2 egg yolks
Approximately 4 tablespoons white wine
½ teaspoon salt
2 tablespoons melted butter
Juice of half a lemon
Pinch of Cayenne pepper

In the top of a double boiler over low heat, beat egg yolks, wine, and salt with a wire whisk till frothy and somewhat thickened. Add butter, lemon juice, and Cayenne. Beat in ½-¾ cup of the Sauce Béchamel and spread mixture over fillets of sole in the baking dish. (If you like a fairly thick sauce, you can use all of the Béchamel; but at Harry's Bar the sauce is fairly thin.) Put under the broiler till nicely browned and serve with rice.

Chicken Cacciatora

six to eight servings

2 2½-pound chickens, cut into eighths
Flour, salt, and pepper
2 tablespoons oil
2 tablespoons butter
1 onion, finely chopped
1 stalk celery, finely chopped
2 bay leaves
1 tablespoon chopped fresh basil (or 1 teaspoon dried)
1 clove garlic, peeled and bruised
1 pound ripe tomatoes, peeled, seeded, and chopped (or 1½ cups drained canned Italian-style tomatoes)
1 teaspoon sugar
1 cup wine
1 cup chicken broth
½ pound mushrooms, sliced
Beurre manié, made by rubbing together with your fingers 2 tablespoons each butter and flour (optional)

Dip chicken pieces in flour, lightly coating them on both sides; season. Heat oil and butter in heavy skillet and fry chicken, a few pieces at a time, till golden brown on both sides, removing the pieces as they are done to a large heavy casserole. Between the layers of chicken in the casserole, put some of the onion, celery, bay leaves, basil, garlic, and tomatoes until all the chicken pieces, vegetables, garlic, and herbs are

in the casserole. Cook over moderate heat.

Add sugar, wine, and broth to the skillet in which you browned the chicken and bring just to the simmer, scraping the brown bits in the pan into the mixture. When hot, pour into casserole, cover, and cook 20 minutes. Add mushrooms and cook another 10 minutes or till chicken is tender.

If sauce is too liquid for your taste, thicken by adding *beurre manié,* a bit at a time till desired consistency is reached. Correct seasoning and serve sprinkling each portion with some of the *pesticino.*

Pesticino

Peels of 2 lemons
½ cup coarsely chopped fresh basil leaves
3 cloves garlic
½ cup coarsely chopped fresh parsley sprigs (or rosemary)
Salt

With a vegetable peeler, peel lemons very thin, then dice peel as finely as possible with a sharp knife. If you prefer, grate the peel. In either case, you must obtain only the yellow part of the peel and none of the bitter white part. Chop garlic very fine or put through a garlic press. Mash lemon peel, garlic, basil, parsley, and salt in a mortar.

Serve Chicken Cacciatora with *pesticino* and accompanied by a *crema di mais:* Bring 3 cups water and 1 teaspoon salt to a rolling boil. Add 1½ cups yellow cornmeal in a thin stream, stirring so that water does not stop boiling. Cook 20-25 minutes, stirring often till mixture is the consistency of a cooked cereal. If lumps form, press them out against the sides of the pot with the back of the stirring spoon. Add salt and pepper, stir in 3 tablespoons butter.

SUNSHINE HOUSE
FOR CHERAY AND PETER DUCHIN

[Continued from page 141]

"When the party's over, we always seem to want to get back to the country," said Cheray Duchin, who often accompanies her husband when he's providing the great music at great New York parties. Afterward, back to the country they go—to their enchanting new house about forty minutes' drive north of the city (photographed, pages 140-141). Next day, Peter and Cheray are greeted by sons Jason, eight, and Colin, four, and daughter Courtnay, seven; by the two pleasant women who keep the household perking along; and by four delighted dogs.

The Duchins decided on the area first, then rented a house while they looked around for one to buy. They knew exactly what they wanted; couldn't find it; built it. They wanted a floor plan that fitted their particular needs: Because of Peter's schedule—working at night, traveling, returning at odd hours—he needed protection from the noise and bustle of small children. And the children needed their own living space, free of admonitions to "keep quiet because Daddy's resting."

The solution was simple—and brilliant: an enormous, airy, high-ceilinged living room (shown on page 140), that simply cuts the house in half. Around three sides of this huge room runs a book-lined balcony, the only connection between the children's side and the parents' side on the upper floor.

Thorough insulation—inside, outside, and between floors—adds to the soundproofing effect. . . . When Peter works at home, he retires to his piano-equipped studio-office, a sort of tower at the very top of the house. There, he recently completed the score for a Broadway-bound musical.

Aside from acting as a buffer zone, the big living room does a lot of other salubrious things. For one, the immense height of the ceiling, the wooden crossbeams and soaring angles satisfy Cheray's secret craving for Tudor architecture. The balcony looks attractively like a musician's gallery with old quilts over the railing, like banners.

Peter's and Cheray's requirements for the house also included: "Color color color. We wanted a mass of color everywhere. And prints—print upon print upon print." It's all there; and personal tastes, collections, whims are also delightfully evident. In the master bath-dressing room, there's a sleekly modern shower and steam bath for Peter—and, for Cheray, an enormous old-fashioned bathtub, standing on four ornate feet.

Both Duchins enjoy cooking, in summer, have a cookout for the children on terrace or at poolside almost every evening. All the summer meals start with a huge platter of crudités from Peter's own vegetable garden.

In winter, the Duchins like to have small, seated dinners in the dining room—"never more than eight or ten"—cooked by themselves. Peter's specialty is soup, particularly a Senegalese-like chicken-curry soup with apples, which is good hot or cold. . . . Cheray handles the main course, often a hearty, peasanty dish like cassoulet, stuffed cabbage, or stuffed peppers. ▽



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☐ Please send me further information.
☐ If for a group, please specify_____.
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Address_____

City_____State_____Zip_____

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CHILDREN, INCORPORATED

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are available across the country.

For your convenience, we list below some of the stores which have clothes based on the fashion concepts in this issue:

Aberdeen, S.Dak.....Marie O. Simmons Shop
Abilene, Texas .....Grissom's
Akron, Ohio .. ..O'Neil's
Albany, N.Y. .....Flah's
Ann Arbor, Mich. .....Jacobson's
Atlanta, Georgia .....Rich's
Austin, Texas .....Scarbroughs
Baltimore, Md. .....Hutzler's
Battle Creek, Mich. .....Jacobson's
Beaumont, Texas .....The White House
Beverly Hills, Cal. .....Giorgio
Binghamton, N.Y. .....Drazens
Birmingham, Ala. .....Rich's
Birmingham, Mich. .....Jacobson's
Bloomington, Illinois ...Paul Anderson, Inc.
Boise, Idaho .....Carroll's
Canton, Ohio .....Stern & Mann
Charleston, W.Va. .....Stone & Thomas
Charlotte, N.C. .....Montaldo's
Chattanooga, Tenn. .....Lovemans
Chicago, Illinois .....Stanley Korshak
Clarksburg, W.Va. .....Parson Souders
Cleveland, Ohio .....Higbee's
Colorado Springs, Col. .....Montaldo's
Columbus, Ohio .....Montaldo's
Corpus Christi, Texas ..Lichtenstein's, Inc.
Dallas, Texas .....Sanger-Harris
Davenport, Iowa .....Isabelle Ramey
Dayton, Ohio .....Rike's
Dearborn, Mich. .....Jacobson's
Denver, Col. .....Montaldo's
Des Moines, Iowa .....Younkers
Duluth, Minn. .....Oreck's, Inc.
Durham, N.C. .....Montaldo's
East Lansing, Mich. .....Jacobson's
El Paso, Texas .....The Popular
Eugene, Ore. .....Kaufmans
Fairfield, Conn. .....The Fairfield Store
Fairmont, W.Va. .....Parson Souders
Fargo, N.Dak. .....Shotwell's, Inc.
Grand Rapids, Mich. .....Jacobson's
Great Neck, N.Y. .....Clothes 'n Things Inc.
Greensboro, N.C. .....Montaldo's
Greenwood, Miss. .....DeLoach's
Grosse Pointe, Mich. .....Jacobson's
Hartford, Conn. .....G. Fox
Hattiesburg, Miss. .....The Vogue
Honolulu, Hawaii .....Liberty House
Hopkinsville, Ky. .....Arnold's
Houston, Texas .....Sakowitz
Huntington, W.Va. .....The Style Shop, Inc.
Indianapolis, Ind. .....L. S. Ayres
Jackson, Mich. .....Jacobson's
Jackson, Miss. .....Gus Mayer
Jacksonville, Fla. .....Furchgott's
Johnstown, Pa. .....Brett's, Inc.
Kalamazoo, Mich. .....Jacobson's
Kansas City, Mo. ....Swanson's on the Plaza
Kent, Conn. .....The Barn Shop
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Laredo, Texas .....Polly Adams
Las Vegas, Nevada .....Fanny's
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Williamsport, Pa. .....Lynn Hayes
Winston-Salem, N.C. .....Montaldo's
Youngstown, Ohio .....Chas. Livingstons

SHERLOCK HOLMES

(Continued from page 135)

fine ourselves to these very narrow bands of perception—is probably blocking out all kinds of knowledge that we could otherwise have access to.

"Now Sherlock Holmes is someone who brings seeing with the eyes, hearing with the ears, tasting with the tongue to the very height of perfection. That is really worked out in his case, isn't it? You feel that he represents the moment of moving beyond that. I think that's why he has become again a totally fascinating figure. He's the great possibility. And this is *the* moment when we need to reconsider that particular myth, that superman outside.

"You know, what we in recent years have come to speak of as meditation is characteristic of Holmes. Meditation is surely, basically the effort of making yourself present, rather than of removing yourself. You're actually trying to *be* there, rather than not be there—which is what most of us are most of the time. Holmes is there the whole time. And there's no sound in his head, there's nothing else going on other than what the outside world presents to him.

"That is *why* Holmes is able to be aware of minute scratches on somebody's boot. Any of us could see those scratches, but would not, of course, see them, for we wouldn't be looking. But looking is not the right word: it's *seeing*. Seeing exactly what is there, no more and no less. Not predicting what will be there as you see, which is what most people do. Holmes charts an ordered course through this unordered world.

"What I find, obviously, as an actor, really interesting and satisfying about Holmes is that all of this—what we've been talking about—must be done inside a conventional, very high style which is actually comic. You've got, somehow, to dredge this profundity up into very shallow water. I find that very satisfying—when I work it properly. . . .

"The theater—why do we go to the theater? It's a circle of people celebrating something, isn't it? Who's doing the acting, who's doing the watching and listening? Sometimes, it's hard to tell. But isn't that the way it should be, really? There are—what?—1,178 people in that theater at each performance of *Sherlock Holmes*, and twenty-six actors, and about twenty-one stage hands—and they're all in the same space. And the chemistry is, of course, totally different at each performance. There's no doubt at all that, at some performances, the chemistry is absolutely impossible, and there's no way at all. It doesn't happen. But that's just a risk we all take. . . .

"Just one more aspect about Holmes today and why Holmes now. What I think we're doing is: we're working on our myth to see if we can adapt it, to see if it can teach us more."

SKIN & STRESS

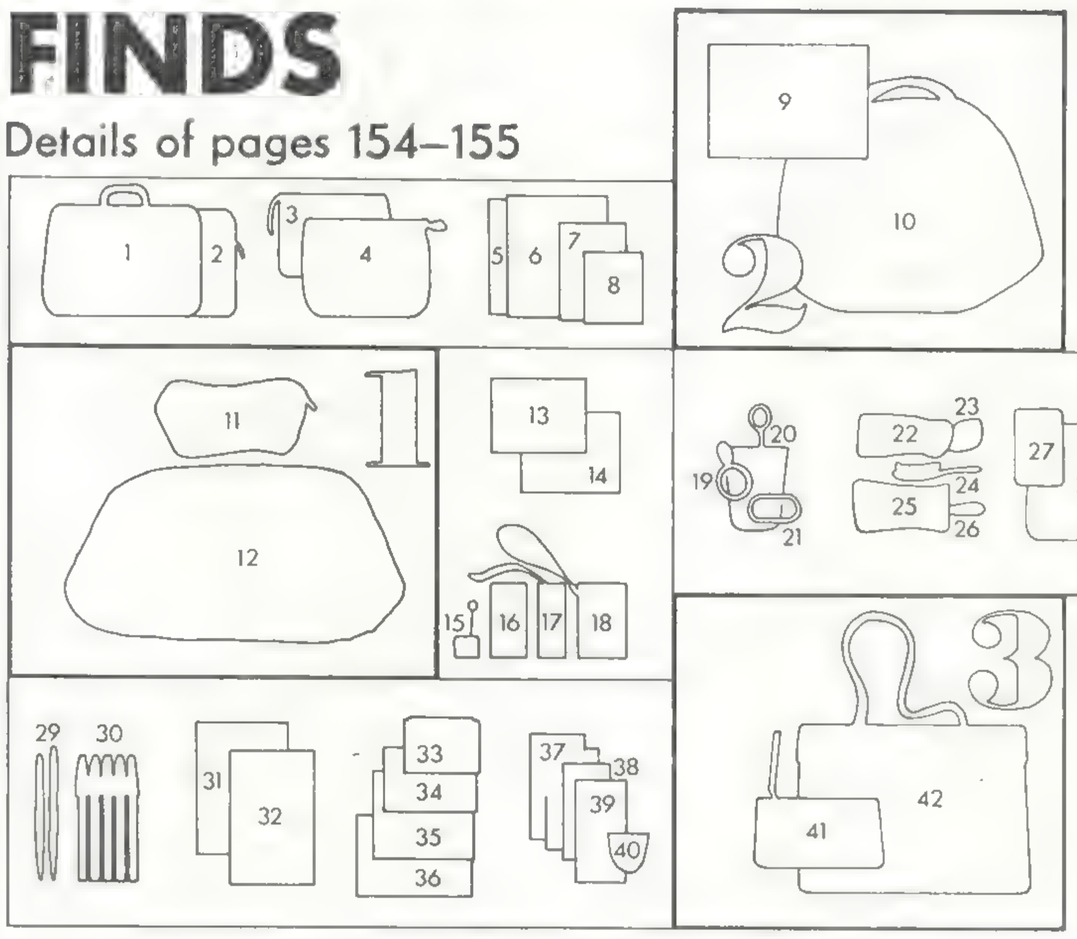
(Continued from page 147)

vitamins were Japanese prisoners in the Philippines and drunks in Bellevue Hospital.

"About the sun: my advice is, avoid the sun—period. All exposure to sun is damaging and cumulative. Tanning, to me, is a sign of damage; it's not a sign of beauty or chic. A sunscreen or sunblock cream, a hat, or a parasol will help a little, but it would be much better if ladies would stay on the veranda in the shade, as they did in the old days. Above all, don't darken your legs for the summer by tanning them; you'd be much better off wearing stockings or dyeing your legs with one of those instant-tan preparations. Cover your legs on the beach, with long pants or some other way; don't rely on creams. Your face gets some sunlight all the time—your legs don't; then, all of a sudden you assault them with the sun. There is just beginning to be strong evidence that this can be very dangerous." ▽

FINDS

Details of pages 154–155



1. Christian Dior signature print briefcase. By Koret, $90. Saks Fifth Avenue. . . . **2.** Tan leather envelope briefcase, from Dopp. $40. Gimbels East. . . . **3.** Zip-top Louis Vuitton makeup case, $25. At Saks Fifth Avenue. . . . **4.** French Provencal—quilted print makeup case, from La Provence de Pierre Deux, $15. . . . **5, 6.** Charming way to carry papers, reports, manuscripts—tiny-print covered files. By Furabulous, each $4.50. Henri Bendel. . . . **7, 8.** Feathery English endpaper prints cover a legal-pad holder ($20) and an address book ($15). At ffolio. . . . **9.** Woven brown leather clutch from Bottega Veneta, $150. . . . **10.** The "portable office"—printed goatskin tote, with leather trim. By Redwall, $190. Henri Bendel. . . . **11.** Beige-and-black lambskin Dopp kit for makeup, $16. Mark Cross. . . . **12.** The soft, pouchy rust-and-black suede clutch, by Trussardi, About $120. Henri Bendel; Eleganza, N.J. . . . **13.** Brown leather envelope credit card case, by Hermes. $100. Bonwit Teller. . . . **14.** Brown leather fold-over credit card case, by Prince Gardner. $12.50, at Altman's. . . . **15.** To clock your mileage, the pedometer on a keyring. $11, at Altman's. . . . **16.** Panasonic pocket calculator. About $70. . . . **17.** The Kodak Pocket Instamatic camera. About $28. . . . **18.** Pocket tape recorder—the Superscope C-108. About $150. . . . **19.** Tiffany silver key ring with tag, $14. . . . **20.** The key ring in a pouch. By Coach Leatherware. $4, at West Town House. . . . **21.** Oval gold keyring with pink enamel closing. Bulgari at Danaos Ltd., Hotel Pierre. N.Y. $280. . . . **22.** Printed goatskin eyeglass case. By Redwall, $13. . . . **23.** Square horn-color sunglasses, from Trans-World Eyewear, $30. . . . **24.** Small tortoise hair brush. $9, at Boyd Chemist, N.Y. . . . **25.** Gold suede eyeglass case used as a hair brush case. By St. Thomas, $4, at Altman's. . . . **26.** Natural bristle Mason Pearson brush. $12, at Caswell-Massey. . . . **27.** "Tortoise" cigarette case, from Bloomingdale's. $12. . . . **28.** The flattest black leather cigarette case—it holds a full pack! From Mark Cross, $30. . . . **29.** Classic gold-filled A.T. Cross pens: the felt-tip, $19, at Abercrombie & Fitch; ball point, $12, Saks Fifth Avenue. . . . **30.** Pentel markers. Under $1, all over town. . . . **31.** The Mark Cross "Shopper"—notepad and address book, $25. . . . **32.** Brown pigskin notepad holds separate sheets of paper, $18. At Gucci. . . . **33.** The Gucci agenda—appointment plus address book, $27. . . . **34.** Americana!—tan leather address book with U.S. seal. Coach Leatherware, $10. At West Town House. . . . **35.** End-paper print address book, same as 8. . . . **36.** Good-sized loose-leaf for addresses, notes, memos, everything! Louis Vuitton, $65, Saks Fifth Avenue. . . . **37.** Two printed Japanese wallets. Each $6, at Kenneth. . . . **38.** Tan leather wallet with checkbook space. By Buxton, $9. At Abraham & Straus. . . . **39.** Soft black leather wallet, also holds credit cards. $30, at Bottega Veneta. . . . **40.** Tan leather coin purse with a no-spill-out rim. $18, at Sermoneta. . . . **41.** Zipped brown leather case for money or makeup. $30, at Bottega Veneta. . . . **42.** The perfect all-around shoulderbag. $100, at La Bagagerie.

By Judith S. Stern, Sc.D.

WINE AND YOUR HEALTH

While you drink for the pleasure of it, you may be doing yourself some nutritional good

Nothing complements a fine meal like a glass of wine. Wine drinking in America is increasing, although the average American consumes only one gallon of wine each year compared to the average Frenchman's thirty-one or the average Italian's twenty-nine. Be it a fine Chambertin, vintage Port, or Gallo's Hearty Burgundy, from a chemist's point of view wine is up to 80 percent water; add from 12 to 20 percent alcohol, sugar (from ¼ of 1 percent to 10 percent), and sprinkle in polyphenols, aldehydes, more than a dozen organic acids, enzymes, a variety of pigments, plus minerals and finally some B-complex vitamins—all totaling more than three hundred different chemicals and making wine one of the most complex fluids we drink (see Table 1, *above*).

Wine is one of the oldest medicines. In antiquity, wine was mixed with water to help purify the water. Even today, in countries where you don't trust the local water, the local wine would be a better bet. It should come as no surprise that alcohol in moderation relaxes tensions and serves as a social lubricant. Compared with that in hard liquor, the alcohol in wine is present in moderate amounts and is absorbed more slowly into the body, aided by several other chemicals also found in wine (which have been shown to have their own relaxing effects, at least in animals).

Wine is not a diet drink. Its calories come from the alcohol and the sugar. If you must have wine, then choose dry wine for diets. From the wine lover's calorie chart (see Table 2, *right*), you can compare the diet damage done by a glass of your favorite red wine with the calorie load of a glass of milk (8 oz. = about 160 calories) or soda (8 oz. = about 105). One great diet advantage in wine drinking: no one gulps down wine. Do use wine for cooking; the calories from alcohol are boiled off.

What about wine as food? B vitamins are well represented. According to Dr. Salvatore P. Lucia of California, co-author of *The Wine Diet Cookbook*, a glass of wine can provide from "13 to 18 percent of the minimum daily requirements of riboflavin (B_2), 52 to 94 percent of pyridoxine (B_6), 5 to 14 percent of niacin, and 2 to 5 percent of pantothenic acid." There are also small quantities of thiamine (B_1), B_{12}, and folic acid. Wine does not provide vitamins A or C.

With respect to minerals, calcium, phosphorus, magnesium, sodium, potassium, chlorine, sulphur, iron, copper, manganese, zinc, iodine, and cobalt are all present in wine. Wine, especially dry red table wine, is a good source of iron and has even been used in the treatment of iron-deficiency anemia; most of the iron is in the chemical form you can most easily absorb.

In general, wine is relatively low in sodium and higher in potassium and can be used as a dietary supplement for people on low-sodium diets. But since individual wines vary in their sodium content, if you must restrict sodium in your diet, you might write the wine producer for the exact amount in your favorite vintage. Wine is excellent for individuals suffering from hypertension; the alcohol helps you and your blood vessels relax.

The minerals found in wine reflect not only the soil the grapes are grown on but the processing of the grapes as well. Sociologist Seabury C. Gilfillin has suggested that the Roman aristocracy suffered acutely from lead poisoning, which may have found its way into the Romans' diets when wine merchants added to their wine a preservative syrup that had been boiled in lead-lined pots. This is not a problem today unless you unearth an ancient Roman wine-storing amphora in the garden of your villa.

Wine is not really the perfect food. Compared to milk, it has virtually no protein, no vitamins A and D. In the final analysis, we drink wine with our meals not for nutrition but for pleasure. Besides, who would want to wash down a fine beef bourguignon with a glass of milk! ▽

Table 1 CHEMICAL COMPONENTS OF TYPICAL TABLE AND DESSERT WINES*

	Daily Need	Dry Red	Dry White	Medium Sweet Sherry	Port	Rosé	Champagne
Calcium	800 mg.	62	63	60	57	70	67
Copper	2 mg.	0.2	0.2	0.4	0.5	0.1	0.3
Iron	18 mg.	6.0	4.7	2.5	3.5	3.0	7.0
Potassium	2,500 mg.	794	780	757	939	673	740
Sodium	2,500 mg.	85	113	78	94	160	68
Ethyl Alcohol		12.2%	11.9	19.9	19.8	12.2	12.5
Sugars		0.2%	0.3	3.1	11.7	1.1	1.5

*Adapted from S. Lucia, "Wine and Your Well Being," Popular Library Inc., 1971. Quantities found in 1 quart of wine.

Table 2

If you're dieting and include a glass of wine in your menu, be sure to add the calories in your daily total.

CALORIES IN A 4-OUNCE GLASS OF WINE

Red Table Wines	
Bordeaux (St. Emilion)	92
Burgundy (Chambertin)	96
Chianti	88
Claret	96
Rosé	94
Zinfandel	86
White Table Wines	
Chablis	88
Champagne	99
Rhine	92
Riesling	90
Dry Sauterne	90
Sweet Sauterne	104
Cocktail and Dessert Wines	
Port (Ruby)	188
Muscatel	196
Dry Sherry	144
Vermouth (Dry)	136
Vermouth (Sweet)	172

EDITOR'S NOTE: Technical information for this article supplied by the Wine Advisory Board, San Francisco, California.



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Vogue

By Jean Rhys

MY DAY

"Rediscovered" (second time) at almost eighty, West Indies-born Jean Rhys, deep-seeing writer of inside-the-heart novels about women, tells why she relishes life alone in Devon

My day starts very early, usually at three in the morning by my bedside clock. I lie with my eyes closed hoping that I'll sleep again, but no dice. On the contrary, I feel very energetic and have to exercise a certain amount of restraint not to bound out of bed, go into the kitchen, make tea, and smoke. But it'll be four hours before the post comes, or the papers. Too long, it'll mean being sleepy all day.

As something like this happens every night, I'm used to it and have an assortment of literature at the foot of the bed. A thriller, a book called *Lo!* which I'm very fond of, full of marvels and wonders, plagues of grasshoppers, mysterious apparitions, disappearances, and so on. The author also asserts, to my great satisfaction, that the earth is not round but flat. As Somerset Maugham said, "We *believe* the earth is round; we *know* it is flat." Quite so. That applies to a lot of other things. We believe what we have been told, the theory. What we know, we know.

Lo! is for quiet nights. So is the murder story. Not right for when I wake and hear, not the hound of the Baskervilles, as a French critic said of my "life in remote Devon," but the wind moaning and groaning round the house. It's astonishing the noises it makes. Sometimes there's a pause, a silence, then a gust so fierce that you're sure the ramshackle place won't stand up to it, the roof will be blown off, the windows shattered. The whole house creaks and rattles. "Not well built," as people have said to me with relish. But there is something else, not a creak, not a rattle, not the house or the wind, but a heavy thump that sounds from the next room. "You ought to get up and look," I tell myself but of course I don't. Instead, I reach for my cookery book.

Long ago in the 'thirties, when I first began cooking at all, I grew interested, discovered that I liked it and wanted to take lessons from a Frenchman in Sloane Street who was supposed to make you into a *cordon bleu* in twelve easy stages. This was laughed at so I struggled on until one day. by chance, I came upon Marcel Boulestin's book. At once I saw light. How simple, how direct, how easy to understand. With what authority he said: "Do." With what subtle irony he said: "Don't on any account." I saw my way then and flattered myself I could produce quite good meals.

Then came the war and chaos. I lost my Boulestin and ever since have been trying to buy another. Recently as I had to start cooking again, I really searched, nothing else would do. The writers always assume that you are cooking for a large family or have gadgets which you haven't, ingredients impossible to buy. None of them had his directness, his simplicity. When one day a friend rang me up and told me that she'd found Boulestin in a second-hand bookshop, I was delighted. The book arrived and it was very thick. I remembered it as a slim paperback. Quality not quantity. The new one was by Marcel Boulestin and a Madame somebody, carefully got up to look very old. The cover, the print, the careful piecing together of various pages, all combined to give the impression that it was published in the early nineteenth century. Talk about ingredients: *"Hachez finement et mélangez une demi-douzaine de cornichons, quelques câpres, quelques échalottes, une cervelle de mouton ou de veau et deux jaunes d'oeuf."*

But the feeling of the book, the touch of it is reassuring. I grow peaceful as I read, *"Les côtelettes devront d'abord mariner pendant vingt-quatre heures dans un plat creux. . . ."* I don't think of the nineteenth century as shut in, prejudiced. To me the nineteenth century is a large mango tree, orchids, sun, heaven, hell—which you could avoid—sudden darkness, huge stars.

Sometimes I sleep again. Or read on quietly until five o'clock when I can get up, make strong tea, relax, smoke, await the light. When I first came to live in the country, when the rest of the house was intolerable, the kitchen was the one place where I could

stop feeling anxious and depressed, where the silence was bearable. I can see the sun rise from one corner, the sun set from another. Nothing like the sad, splendid, West Indian sunsets I can remember, but still quite well worth looking at.

When the post comes, the day starts. Sometimes the news is very satisfactory. I'm to be given a tree by Devon County Council. Indeed, they don't say "tree" but "trees." Have I room for "trees"? How far do the roots spread? I must find out. Wouldn't it be marvelous if I had room for several trees and at last could live in a forest, which has always been one of my ambitions. Later on I can plan a long elaborate meal, my first if I'm hungry. Settle for bread, cheese, and a glass of wine, if I'm not. Isn't the sadness of being alone much stressed and the compensations left out?

What happens next depends on the weather. On fine days I feel childishly happy. It takes very little to make me feel happy now, so happy that I jib at doing anything at all, even answering the loud knocks that occasionally thunder on the door. These are women selling brooms, brushes, or rugs or, more often, someone who wants to convert me. Devon is full of ardent sects and their followers, who, once inside, refuse to leave, standing in the passage arguing with me if I am stupid enough to let them in. There are two ways to get rid of them. One is to say that I'm a fervent Catholic, the other, that I'm cooking something which will spoil if I don't watch it. Neither of these excuses is true, but they nearly always do the trick, especially the second one with women. Not always, though. Once two persistent callers carried a large placard which said in black letters: "Has God deserted humanity?" Something about the smugness of their faces annoyed me, so I said loudly: "I should have thought it was the other way round" and saw not only that this had never occurred to them but anyway that it was rank heresy. I shut the door on them at last with great relief.

Then there's Exeter. What to say about Exeter? It's very full, very crowded and must have been a beautiful city once, but they're pulling it down at a great rate and erecting tall cold-looking buildings, technical colleges, and such. What else have I seen there? A West Indian woman (I'm sure she was a West Indian) walking along the street in a hurry. She dragged after her a very carefully dressed little girl. Out of the child's closely fitting white bonnet peered her dark, bewildered, anxious little face. I couldn't forget her for a long time.

Another day I watched an almost completely naked man in the car park tinkering with his car while my driver fumbled with the boot, his parcels, and keys. The man wasn't in the next car, or the next, but the one after that. When for a moment he straightened up and looked round with contempt at the assembled bourgeoisie, his expression was the most arrogant, conceited, and self-satisfied I've ever seen. Stevie Smith said something like this: "It's all very well to talk about the beauty of the human body, but I can think of a whole lot of other things more beautiful." So can I. Lions, cats, horses. What about hummingbirds, butterflies, even goldfish. Endless.

Now the shops. I can buy vegetables, drink, makeup. "It's very 'ot, isn't it?" says the driver. And though he always complains whenever there is a patch of blue sky or a gleam of sun, I, too, am glad when we leave the streets behind and get onto a part of the road where tall trees meet overhead and there is a pattern of light and shadow. After the trees, there's a dull bit enlivened by his remarks about bullocks, red earth, "fine crops," and so on.

When we're home again, he always says, "Safe and sound as the rat-catcher's daughter." I have a feeling of shyness, inadequacy when I pay him. For so long he's carried my parcels, waited patiently while I buy this and that, helped me over difficult places. Once, when I forgot my key, he managed to climb in through a difficult window. Another day we'd crawled along after a flock of sheep for what seemed hours until I began to fidget and say, "Oh my God, can't they turn off somewhere!" when he said reproachfully: "They've as much right on the road as we 'ave." He always knows when it's going to rain; if he puts up a fence, it stays put; if he plants anything, it grows. How can I pay him for all that?

When I first came here, I always left my door open because, after all, I've nothing to steal, and he'd often remark: "You ought to be more careful. There're a lot of strangers about." Though I knew perfectly well that he and his wife call people from the next village strangers, his repeated warnings had an effect. Now I always lock up though thinking sometimes of that very frightening ghost story about the solitary woman who has just turned the key and shot the bolt for the night when she hears a voice behind her saying: "Now we are alone together." ▽



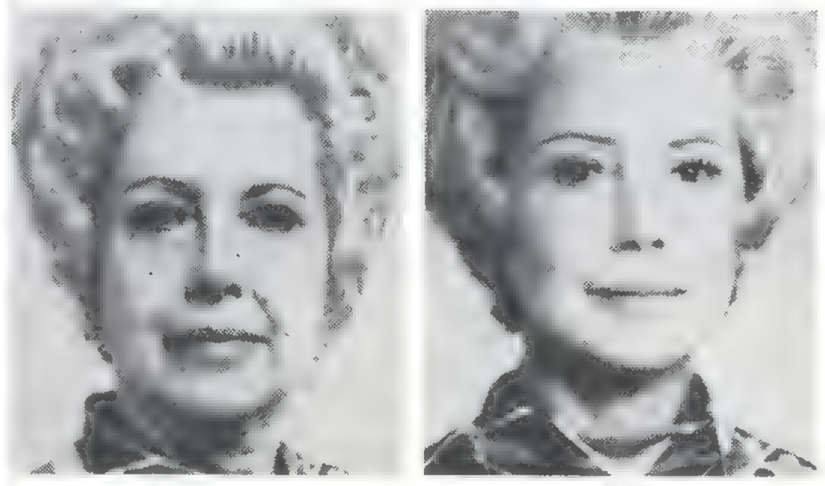
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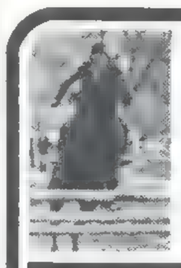
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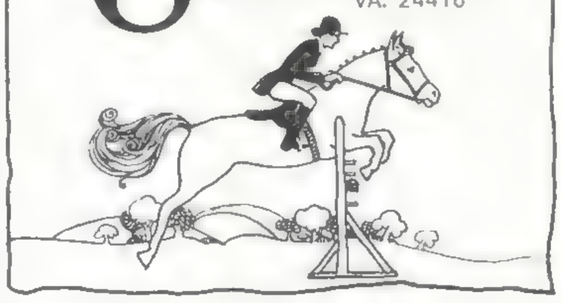
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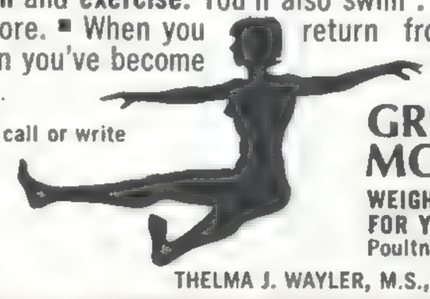
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Page 113: *Below:* Sling-back espadrilles by David Evins.

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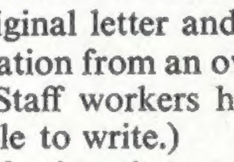
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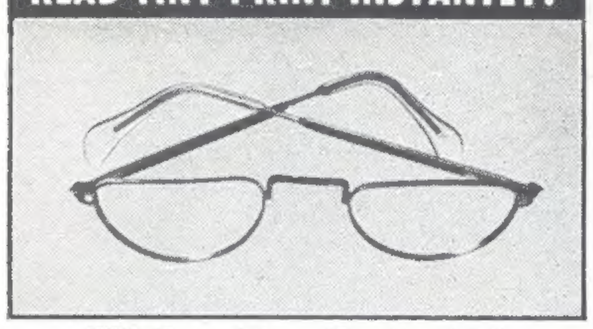
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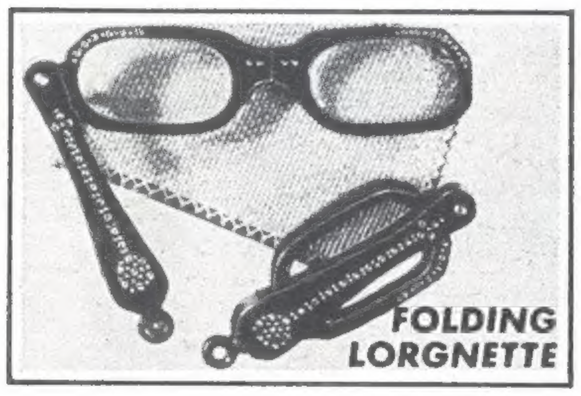
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"Do you think that feelings can be reattached, stuck onto other objects?"

PETER SHAFFER INTERPRETS EQUUS

(Continued from page 136)

people just to do their own thing. If you're Jack the Ripper, or a mass murderer, you must be *stopped* from doing your own thing. There is a higher and more important priority sometimes at work than the individual's doing his own thing. However, that said, he cannot *but* be aware that in removing the source of the boy's distress and nightmares, and dealing with violent emotion that has resulted in this disgusting crime, he is also, very likely, removing the main source of the boy's ecstasy, individual passion, and his own glory in being himself.

"The boy has found, no matter how strange the ritual is—against a background of rather dreary and colorless provincial life, working with not much to look forward to in an electrical and kitchenware shop, with an unimaginative but kindly father and an unimaginative but kindly mother (they're much the same although one happens to believe in God and one does not), and no doubt surrounded by four- and six-lane highways going to the guts of cities, surrounded by concrete eggboxes and the dreary paraphernalia of modern life—his own source of ecstasy. Dysart has no choice but to remove that from him, with very little guarantee that he'll be able to find anything to put in its place.

"As he says, 'do you think that feelings like his can simply be reattached, like plasters, stuck onto other objects we select?' He says, 'No, I do not believe this. In some way, I am about to do him, I think, some damage in this area; but there is nothing else I can do about it.'

"That is a truly tragic situation. Because it's not, again, a conflict between easy courses; although rather arduous, it's not a conflict between leaving a boy as he is and *not* leaving a boy as he is. It's a conflict in having not to leave him as he is and, at the same time, possibly to eviscerate him. And this appears to me tragic.

"I think that audiences react to *Equus* the way they do partly because, I suspect, they collectively dislike their analysts immensely and want some way of showing this in public. I think that when they sigh, and groan, when they clap or shout at this play, it is because, although it sounds self-flattering to say so, they recognize when the play works and when the writing works. That some particular area of their own distress has been pinpointed for them. They're saying, 'Yes, we have felt this, we think this.' There's also an enormous area behind that which can't be put precisely into words. It is that area of experience which is a source of continuous distress. It's not neurotic; it's the distress of being alive at all. Jung, when talking about neurosis said, 'Neurosis is an escape from legitimate pain.' Until I read that, I hadn't quite been aware that there *was* such a thing as legitimate pain.

"I think Jung is one of the greatest minds of the twentieth century. And, to me, one of the most intelligible and accessible. Jung is so intensely grounded in myth.

"Most people do not realize—and by 'realize' I mean they do not feel intensely, from day to day, in any way that truly affects them—that we did not begin the world, that we are repositories, walking encyclopedias, of all human experience, that we contain, within us, within our heads and within our genes, the whole of human history. This sounds abstract and irrelevant to most people who just want to get on with living; but the more one comes to realize that the cells of one's brain contain endless archetypal images that stretch back beyond the Stone Age, the more one can come to an immense and important sense of who one is, for himself, instead of just a little worried package of responses and reflexes, sexual drives and frustrations. Jung is the poet of psychiatry. And by that I do not mean a lot of pretty words.

"I think it is impossible to conceive of the world except in terms of the immense concepts that he formulated. Not that he was the first to formulate them—great writers before him have always spoken of this.

"Today people have a tendency to know almost too much. That can be inhibiting to playwrights. An exact record of fact doesn't always help the imagination.

"The theater is, or has to be, an ecstatic and alarming experience. And a beautiful one. That doesn't mean that it's one continuous shout-out; it also must have great spaces of tranquillity and lyricism in it. And although it sounds pompous or pretentious to say it, and I hope it doesn't, that's one of the things I tried to do." ▽

ACCESSORY DETAILS

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nie Smith for Stan Kimel International.

Page 167: *Top left:* Necklace by Missoni, at Bloomingdale's.

Page 168: *Left:* Rolex watch. . . . *Right:* Mocassins by Campione, at I. Miller.

Page 169: Celia Sebiri earrings. Bracelet by Red Cobra.

Page 170: *Left:* Glentex scarf. Earrings by Judy Boisson. Belle-Sharmeer tights. Herbert Levine shoes, at Bonwit Teller. . . . *Right:* Earrings: Cathy & Marsha for Catherine Stein. Scarf by Glentex. Berkshire tights. Herbert Levine shoes, at Bonwit Teller.

Page 171: Celia Sebiri cuff, at Bonwit Teller. Tights by Kayser Roth. David Evins shoes.

Page 172: *Left:* Necklace by Puig Doria for Barcelona Designs. T-shirt by Bodega. Cuff: Celia Sebiri, at Bonwit Teller. Rolex watch. Socks: Saks Fifth Avenue. Shoes by Wizard. . . . *Above:* Earrings by Celia Sebiri. Scarf by Kelly & Porter, at Henri Bendel. Abercrombie & Fitch boots.

Page 173: Necklace and bracelet by Muriel Rosmarin. Belt: Cathy & Marsha for Catherine Stein. Rolex watch.

Page 174: *Left:* La Cavera earrings. Ray Strauss muffler. Pin by La Cavera, at Henri Bendel. Bangles by Trifari and La Cavera. La Bagagerie bag. Morris Moskowitz belt. . . . *Above right:* Hat by Don Marshall. Scarf by Echo Scarves. Morris Moskowitz belt. Herbert Levine mules, at Bonwit Teller.

Page 175: Earrings: La Cavera. Belt by Coach Leatherware. Watch: Caravelle by Bulova. La Bagagerie bag.

Page 176: *Left:* Donald Stannard earrings. Flower by Flower Modes. Bottega Veneta bag. Pantyhose, at Saks Fifth Avenue. Christian Dior shoes, at Saks Fifth Avenue. . . . *Right:* Earrings and bracelets by Puig Doria for Barcelona Designs. Dulken & Derrick flower. Belt by Morris Moskowitz. (Belt that comes with outfit not shown.) Pin on belt by Ellen Levy, at Bergdorf Goodman. Pantyhose, at Saks Fifth Avenue. Ferragamo shoes, at Saks Fifth Avenue.

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Page 179: *Left:* Don Anderson for Scheer Bros. Missoni flower, at Bloomingdale's. . . . *Right:* Hat by Don Anderson for Scheer Bros. Ophelie bangles. Clips: Peter & Peggy for P.C. Designs.

Page 180: *Above:* M & J Savitt earrings and pins. Herbert Levine shoes. . . . *Below:* Flower in hair by Flower Modes. M & J Savitt earrings.

Page 181: *Above:* Earrings and pin by M & J Savitt. . . . *Below:* Bracelets by Puig Doria for Barcelona Designs. David Evins sandals.



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